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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, October 13, 1918 Vol. VI, No. 7 Price 25 Cents

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Grace Valentine

Announcement

THE United States Government has asked that producers of motion pictures conserve various materials entering into the making of motion pictures, which are needed in the manufacture of munitions.

The Eastman Kodak Company has requested that producers reduce their requirements for raw film stock.

In the spirit of the times, which calls for absolute co-operation to further every war activity, The Famous Players-Lasky Corporation announces a reduction in its output for the present season.

The Success Series pictures, scheduled for release at the rate of one each week during the year which began on September 1st, will be eliminated.

This reduction in the Company's output will result in saving approximately 25 per cent. of the total amount of positive film used by it weekly.

The Company feels confident that the exhibitors who hold contracts for this series, will fully co-operate by substituting other pictures in the program of their theatres for the coming year.

The series will be discontinued after the twelfth release, viz: "The Eternal City" with Pauline Frederick.

Contract holders for this series are requested to exhibit the twelve pictures which have already been printed.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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F. C. ("WID") GUNNING
President and Treasurer

LYNDE DENIG, Editor

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Features Reviewed

Bert Lytell in.....UNEXPECTED PLACES
Metro ..... Page 3

Monroe Salisbury in.....HUGON, THE MIGHTY
Bluebird-Universal .....Page 5

Madaline Traverse in.....THE CAILLAUX CASE
Standard-Fox .....Page 7

Lila Lee in.....SUCH A LITTLE PIRATE
Paramount .....Page 9

Harry Morey in.....THE KING OF DIAMONDS
Vitagraph ..... Page 11

June Elvidge in.....THE APPEARANCE OF EVIL
World .....Page 13

Violet Mersereau in.....TOGETHER
Bluebird-Universal .....Page 15

Tom Moore in.....JUST FOR TONIGHT
Goldwyn .....Page 17

Theda Bara in .....SALOME
Fox Special .....Page 19

Al Jennings in.....THE LADY OF THE DUGOUT
Al Jennings Prod.—Ernest Shipman, Distr.
Page 21

Norma Talmadge in.....THE FORBIDDEN CITY
Jos. M. Schenck—Select .....Page 23

Ruth Clifford in.....THE LURE OF LUXURY
Bluebird-Universal .....Page 25

Madge Kennedy in.....THE KINGDOM OF YOUTH
Goldwyn .....Page 27

Peggy Hyland in.....MARRIAGES ARE MADE
Excel.-Fox .....Page 29

Keep Your Shirt On!

This Spanish influenza epidemic is mighty serious to be sure, and it's hard on theatre owners and film distributors to have houses closed, but, say—if you howl—you should be hung.

Nobody ordered this epidemic, did they? No one is trying to do you a wrong—are they?

You may think the theatres don't need to be closed—Well, that only means that you're not "big league" in your thoughts.

If any of your relatives or close friends have been touched by the epidemic, I'll bet you're willing to close your house if such an order has been issued in your community.

Now—get this—here's an opportunity for every theatre owner in the stricken district to prove what he's made of.

Here's a chance to register right with the government and those wonderful helpers who are doing so much for Uncle Sam over here!

If your house has been closed because of the epidemic, get your entire organization together, give them a good talk and then go over in a body to Liberty Loan headquarters and donate your services for helping to boost the drive.

And to you fellows who have not been touched by the infleunza epidemic, I want to say that it is your duty to the industry to get back of this Fourth Liberty Loan with all the strength of your organization.

And take this little tip: When you start after bond purchasers in a meeting don't let an "orator" tire them with long harrowing tales and profane descriptions of the Kaiser. Approach your audience with the quiet assurance that you know that they realize how serious the war is and you know they are planning to buy all the bonds they can and then smash right in with a lot of pep and commence to gather fifty-dollar subscriptions.

Wait until you get going before you call for the thousands. I have seen many meetings fall flat because of orators who harangued and then asked for ten thousand-dollar subscriptions.

Bill Brady demonstrated what I have said above about orators over at the Central theatre last week.

(Continued on page 32)

Distributed by the W. W. HODKINSON CORPORATION
as part of HODKINSON SERVICE at all General Film Exchanges

Deliberate Mixture of Drama and Hokum Kills Effect of This

Bert Lytell in

"UNEXPECTED PLACES"

Metro

MANAGER OF PRODUCTION.....George D. Baker
DIRECTOR .....E. Mason Hopper
AUTHOR .....Lieut. Frank R. Adams
SCENARIO BY.....A. S. Levino and George D. Baker
CAMERAMAN .....Robert R. Kurrle
AS A WHOLE....Spy meller spoiled by hokum touches which will get laughs but are out of place in offering. Is unconvincing to the point of becoming silly.
STORY.....Painfully far-fetched and unconvincing with things happening obligingly all the way.
DIRECTION.....Provided good atmosphere and detail touches but Keystone hokum in drama of this nature was all wrong since entire offering was not played in same spirit.
PHOTOGRAPHY.....Varied but generally satisfactory
LIGHTINGS.....Generally too uniform; some bits effective.
CAMERA WORK .....Very good
STAR .....Pleasing hero
SUPPORT.....Rhea Mitchell pretty and pleasing; others very satisfactory.
EXTERIORS .....Very good; fitted atmosphere
INTERIORS .....Well handled
DETAIL.....Painfully convenient and unconvincing
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....About 4,800 feet

IF your folks are in good humor and don't care what happens as long as the meller keeps moving, they are going to get a lot of laughs out of this but if you've got a gang that expects a reason for things they are very apt to feel that you are imposing on their good nature and intelligence in slipping this one over on them.

There's a sharp line between light comedy and hokum and it's dog-gone dangerous to mix the two. Because that is what has been done here, the general effect is "Bla-a" so far as sound reasoning is concerned and while there are some excellently worded titles in this and some well handled individual touches that earn laughs, the offering keeps jumping from the sublime to the ridiculous with such frequency that the "drammer" moments fail to get over.

They started this out very nicely as a serious spy meller. Hero Bert Lytell is a cub reporter and goes out to get a story from a special messenger for the King of England, who has just landed in America. The hotel is full of spies and the Lord's coffee is doped. He passes out and is taken to a hospital, which gives Bert a chance to pose as the Lord when Shero Rhea Mitchell, a relative of the Englishman who has never seen him, arrives at the hotel. When Bert goes up to the Lord's room he finds a spy going through the trunk for the "poipers" and they pull the first wild one by having Bert push the guy in the trunk, lock it and leave him there, nonchalantly speeding away in Shero's car without giving the incident further thought. A helluva reporter that wouldn't call in the cops but from this point on we get so many nonsensical bits of business like this that you get used to it and the average fan, because of this, will either think this is awful lowzie or will enjoy it as a comedy without worrying about the way things are allowed to happen.

At Shero's home we have Bert posing as the Lord and getting away with it and we have some very good business injected in several spots here, helped by some great titles. A title tells us that Bert has the "poipers" although we didn't see him get them in the Lord's room and the way he leaves them around so the spies can get them again is certainly crude. After a series of attempts on the part of the spies to get the papers, proceeding to the point of a female Hun coming in and claiming to be Bert's wife and getting away with it sufficiently to get to Bert's room and make a search we have the spies kidnap Shero and call Bert on the phone, telling him to deliver the "poipers" to a certain place if he wants Shero returned. Then they even go to the point of Bert actually delivering the real papers into the hands of the spies after Shero is released, when according to the action as presented, he could have easily slipped them blank papers and had plenty of time previous to this to prepare dummy plans.

Others in the cast were: Louis Morrison, Colin Kenny, Edythe Chapman, Rosemary Theby, Stanton Heck, Jay Dwiggins, Frank Newberry and Martin Best.

Some Will Like It; Others Will Pan It. Depends On How They Feel

The Box Office Analysis for the Exhibitor

This isn't so bad that you'll have to duck it. As a metter of fact it would be very good if it had been played as either a straight comedy drama or a hokum comedy; it's the deliberate mixture of the two that jars.

As an instance of what I mean, we have a very amusing incident where Shero's father is mixing a strong drink for Bert. This got over great as delightful light comedy until they had Bert pour the contents of his glass into a pot of flowers which promptly wilted. This was funny in itself but it didn't belong; it was just plain Keystone hokum that didn't jibe with the spirit in which the previous action was played.

I think "Unexpected Places" is a very good title because it suggests mystery and creates a desire to come in and find out what it's about. You ought to know what Bert Lytell will do for you by this time and while this offering places him at a disadvantage because of the ridiculous situations it places him in and the nutty things they have him do, he makes enough of his individual scenes and puts his personality over well enough so that he shouldn't lose any friends because of this production.

As I stated previously, some folks will get enough enjoyment out of the good comedy in this so that they will class the offering as a whole as entertainment even though it is silly and far-fetched, while others will feel that they are being kidded by having this wild idea slipped to them.

You might kid this along in your ads by billing this as "The story of a young reporter who tried to capture a spy gang and win a girl at the same time and got his dates mixed, but finally won on both counts."

"LAFAYETTE WE COME!"

(Pershing 1917)

A Super Patriotic Motion Picture Spectacle

FIRST - PUT THE KIBOSH ON THE BOCHE - *THEN*

SECOND - SEE THIS MASTERPIECE - *THEN*

THIRD - SHOW IT TO YOUR PATRONS - *THEN* YOU AND YOUR PATRONS WILL *Buy*

FOURTH LIBERTY LOAN BONDS

EXHIBITOR CONTROLLED
AFFILIATED DISTRIBUTORS
1476 BROADWAY NEW YORK CITY

Star's Characterization and Atmosphere Make This Entertaining

Monroe Salisbury in

"HUGON, THE MIGHTY"

Bluebird—Universal

DIRECTOR ..... Rollin S. Sturgeon
AUTHOR ..... William E. Wing
CAMERAMAN ..... Harry B. Harris
AS A WHOLE..... Virile and pleasing characterization in French-Canadian story staged amid impressive scenic backgrounds.
STORY..... Centered around characterization of star but had substantial plot and registered humanly
DIRECTION..... Provided excellent atmosphere and developed little touches effectively but frequently allowed star to "act" which jarred a little.
PHOTOGRAPHY ..... Superb
LIGHTINGS..... Very pleasing with effective backlightings on exteriors.
CAMERA WORK..... Excellent angles and composition.
STAR..... Virile and sincere although a little inclined to "act" at times. Gave excellent portrayal of French-Canadian.
SUPPORT..... Miss Bennett very pretty and appealing; others satisfactory.
EXTERIORS..... Wonderfully impressive and well photographed.
INTERIORS..... Fitted atmosphere effectively
DETAIL ..... Some good touches
CHARACTER OF STORY ..... For any audience
LENGTH OF PRODUCTION..... About 4,900 feet

MONROE SALISBURY certainly makes a wonderful French-Canadian type and although this particular type of story and characterization might easily be over-done if we get them too frequently, I figure that any audience will thoroughly enjoy an offering of this kind about every so often.

This isn't a whale for plot or action, being centered principally around the characterization of the star, but he certainly puts it over in a way that makes it register and the impressive natural scenic backgrounds help make you believe that you are watching an episode from real life rather than a film play.

As in his last offering, Mr. Salisbury appears in this as a big-hearted French-Canadian of powerful physical strength with the love interest developed between the star and Marjorie Bennett, who was certainly a happy selection for a leading lady.

Antrim Short is Monroe's rival for the girl and when Monroe sees Marjorie's preference for Antrim, he tries to make Antrim strong like himself, Antrim being visibly short on physical and mental equipment. Antrim shows that he doesn't belong, however, and Monroe gives up the job.

George Holt, a crooked surveyor, has been trying to swindle Monroe out of his land, purporting to be working for the government and when Monroe learns of the swindle a fight issues in which he is seriously injured in trying to rescue Marjorie, whom they have held prisoner to gain their point. Monroe pursues Holt to the river, where he nails him just as he is about to escape in a boat and when he returns, exhausted, he learns of the proposed marriage of Antrim and Marjorie.

On the day of the wedding, however, Antrim gets cold feet and backs out, which is very satisfactory to Marjorie, as she has learned to love Monroe in the meantime. She goes for him and finds him at the old tryst, and we get the clutch.

They pulled a comedy bit where Antrim decides to back out on the marriage proposition which may appear a little over-drawn to some, but will register a laugh nevertheless. He is all dressed up for the wedding when he sees a friend going fishing and decides that he would rather join the friend than get married.

Director Sturgeon gave us rather effective touches with a spider web to get over that Monroe was only strong physically, the comparison showing that the web could be destroyed but was always built up again. This was rather effective as handled.

Enid Bennett's good-looking sister, Marjorie, was certainly pleasing in this and was a very satisfactory and appealing foil for the star.

Others in the cast were Tote Du Crow, Roy Watkins, Tom Pearce and Mrs. Kernan.

Charles Ray

They Should Like It. Play Up Star and Mention Miss Bennett

The Box Office Analysis for the Exhibitor

Monroe Salisbury in

"HUGON, THE MIGHTY"

Bluebird—Universal

If Mr. Salisbury's last production, "That Devil, Bateese," went well with your patrons, you can make just as much noise about this, which, although it didn't register with me as quite up to that production in several respects, will undoubtedly rank just as high in the estimation of the average audience and is much the same general type of story.

I realize that this kind of a production will go bigger in some localities than others, the same as with westerns, but I think it will register as very good entertainment with most any audience and many folks will undoubtedly regard it as one of the best offerings they have seen recently.

I would shout a little about the big woods scenery in this, which is enjoyed by many folks as much as dramatic action and would let them know that this is similar to Salisbury's last offering if you played it and your audiences liked it.

You might use this catchline in your ads:

"What would you think of a young Romeo who decided on his wedding day that he would rather go fishing than get married? See Monroe Salisbury in 'Hugon, The Mighty'." Or you might ask them:

"If you had a rival who was a weakling with a yellow streak, and you found that he was the favored suitor, would you try to make him strong and courageous so he would be a worthy husband for the girl you loved but couldn't win over? See 'Hugo, The Mighty'."

W. A. S. DOUGLAS, President LEON G OSBORNE, V. P. and Treasurer

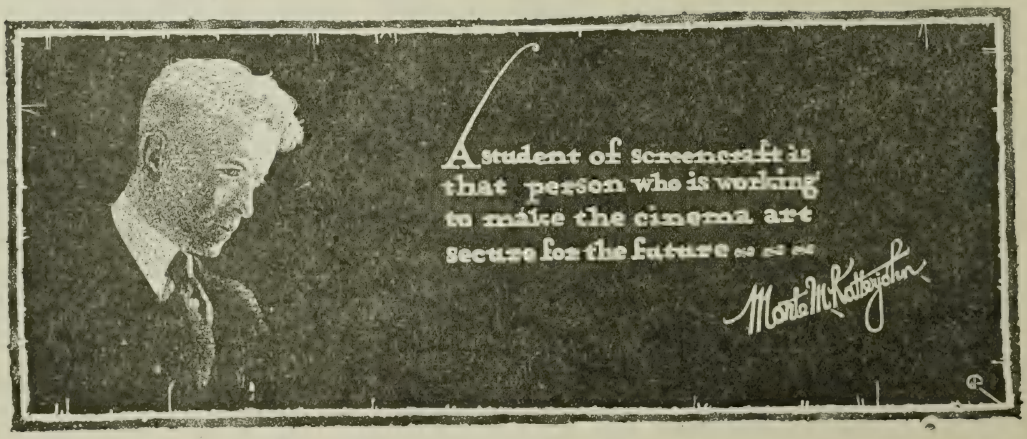
DIANDO FILM CORPORATION

GLENDALE, CALIFORNIA

PRODUCERS OF MOTION PICTURES

Baby Marie Osborne
Betty Compson
Ora Carewe
Mildred Reardon
George Larkin
Horace Carpenter
"The Pickaninny"

In Course of Production—
Baby Osborne Features—Pathe—
"Wolf Face" a Western Serial—Pathe—



Excellent Drama of Big Historic Scandal Forcibly and Effectively Given

Madlaine Traverse in

"THE CAILLAUX CASE"

Fox—Standard

DIRECTOR ..... Richard Stanton

SCENARIO BY ..... Adrian Johnson

CAMERAMAN ..... H. Cronjager

AS A WHOLE..... Forceful drama with particular kick because of timeliness. Big scenes well handled and characterizations quite effective.

STORY..... Historic facts presented exceptionally powerful situations.

DIRECTION..... Atmosphere effective and general treatment very good except for occasional crude appeal to patriotism.

PHOTOGRAPHY..... Generally very good with many effects not soft and artistic but clear cut.

LIGHTINGS..... Extravagant use of effects, generally well handled.

CAMERA WORK..... Very good, some closeups particularly fine.

STAR..... Her sincerity impresses; she seems excellent dramatic emotional possibility.

SUPPORT..... Principal types very good

EXTERIORS ..... Good

INTERIORS..... Very good; court room quite effective

DETAIL..... Many very interesting bits, only jarring notes were occasional unnecessary crude patriotic pleas.

CHARACTER OF STORY..... Exceptionally interesting because of historical connections.

LENGTH OF PRODUCTION..... About 6,500 feet

IF WE could get scenarios like this every day, viewing pictures would be a pleasure. Here is a bit of history that has been visualized on the screen and we find it presenting dramatic situations of exceptional power with complications that make the action tense and interesting all the way.

Of course, this has an added strength because of the fact that we realize that the film is a visualization of historical fact, but at the same time I want to give full credit for the manner in which it has been presented.

Miss Traverse as the central figure of this very remarkable drama, holds the attention all the way because of her sincerity. Henry Warwick as Caillaux, and George Majeroni as Bolo Pasha gave a very good performance. The remainder of the cast were very good types who played through without a jarring note.

Occasionally we had visions of the President and titles introduced which were rather unnecessary since their appeal for patriotic applause was somewhat crude. These few touches were the only bad spots in the production and possibly in many houses these may register with the same effect that the old crude melodrama had in the days of 10-20-30.

The court room scene was particularly well handled both as to the ensemble scenes, the mob bits and the closeups. I want also to commend the director for the treatment given the very important scene where Madame Caillaux demanded the incriminating papers from Editor Calmette just before she murdered him. The closeups used in this sequence were exceptionally effective.

The theatric presentation of the German Secret X Society was possibly quite a bit overdrawn, but this may register satisfactorily for popular appeal. Others in the very good cast were Eugene Ormonde, Philip Van Loan, Emile La Croix, Norma McCloud, George Humbert and Frank McGlynn.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Properly Advertised, will be Very Big Winner. Is Particularly Timely

The Box Office Analysis for the Exhibitor

Madlaine Traverse in

"THE CAILLAUX CASE"

Fox—Standard

This is corking good drama, well done and well played. If you will advertise this intelligently it should get you a lot of money and please everybody. I have a hunch that while everyone remembers about Madame Caillaux murdering the French Editor Calmette, that they may not be sufficiently familiar with the name Caillaux to justify your relying entirely upon the title given this production.

I would suggest that you emphasize particularly the name Bolo Pasha and that you make it very clear that this is the story of the infamous German intrigue which created such a sensation throughout the world just preceding the declaration of war. The reason I advise particularly that you emphasize these points is that we have a great many productions called "This Case" and "That Case" with the result that the casual reader of an ad. might miss the connection and think this to be just an ordinary mystery story. Off hand, you might think I'm all wrong about how well-informed our public is, but having been through the newspaper mill I want to tell you that a very large percentage of our population forgets very rapidly, and the war has so completely overshadowed this tremendous scandal that it would be very advisable to play safe in your advertising of this very good production.

The New England Yankee; the blase New Yorker; the easy-going Southerner; the hustling Middle Wester; and the optimistic Pacific Coaster are all alike in one thing—they like a serial with

Thrills!

Show them

Leah Baird

in the sensational serial

Wolves of Kultur

with

Sheldon Lewis

and then listen to the applause.

Produced by Western Photoplays Inc.

Written and directed by J. A. Golden

Pathe

Distributors

Facts Prove More Interesting Than Fiction. This Carries a Wallop

Al and Frank Jennings in

"THE LADY OF THE DUGOUT"

Al Jennings Prod.—Ernest Shipman, Distr.

DIRECTOR .....W. S. Van Dyke
AUTHOR .....Al Jennings
SCENARIO BY .....Al Jennings
CAMERAMAN .....David Abel
AS A WHOLE.....**True life story of famous outlaws is decidedly interesting as presented in film and has been well handled.**
STORY.....**Narrative from actual experience of author but reads like a romance and has real heart interest wallop.**
DIRECTION.....**Provided convincing atmosphere and handled incidents effectively, with romantic thread well developed and many good little touches registered.**
PHOTOGRAPHY .....**Generally very good**
LIGHTINGS.....**Some effective bits; lighting from camp-fire very good.**
CAMERA WORK..... **Very good**
STARS.....**Very satisfactory as actors and impressed all the more because you knew they were real bandits.**
SUPPORT ..... **Excellent**
EXTERIORS.....**Convincing, in most cases being actual scenes of original action.**
INTERIORS....**Generally very good; fitted atmosphere**
DETAIL.....**Generally very fine although modern passenger coaches were wrong.**
CHARACTER OF STORY....**Intensely interesting; not objectionable.**
LENGTH OF PRODUCTION.....**About 5,600 feet**

THIS is certainly an interesting film and because of the fact that the Jennings brothers themselves are the stars, it should make a lot of money. It has real thrills, which are all the more thrilling because they were once enacted in the same locations in real life and there is an undeniable heart interest wallop in the scenes where Frank Jennings and "The Lady" figure as well as in her return to her parents after her worthless husband had been killed by one of the Jennings brothers.

They have an effective way of starting this off which shows Al Jennings relating the story of "The Lady of the Dugout" to an Englishman on the veranda of a California hotel. The story proper is presented as a vision of his narrative, fading back to the group on the hotel veranda again at the finish.

As the story goes, Al and Frank, who were fugitives from previous "jobs," come into a little town hungry and penniless and after cooly robbing a bank and leaving the cashier in the vault, they ride off, finally coming upon the isolated "dugout" home of "The Lady," who is alone and hungry with her child, her souse husband having gone to town for more booze.

The bandits have the swag from the bank, but nothing to eat, so Frank remains with "The Lady" while Al goes for food. During their meal, the child has become very much attached to Frank and it is evident that he has also made quite an impression on "The Lady" after they leave that night. They combine with the "Spike S" gang that same night and hold up another bank the next day, in which two of the gang are wounded, one of them dying after he has been brought to his home. The motive for this robbery was explained as retribution for "The Lady," who had been swindled out of her home by the bank president.

Al and Frank separate from the gang and find refuge in the dugout again, the drunkard husband returning while they are there. Al, being out of ammunition, pays the husband to purchase some for him and his brother and that night, the husband returns with the sheriff's posse, and there is a thrilling fight in the dugout. "The Lady" and her child escape injury and Al and Frank manage to escape, eluding their pursuers when it is found that they have taken to their horses.

The worthless husband has been killed in the fight and later the brothers return for "The Lady" and child and take them to the home of her parents. We had some effective pathos here where Frank, who loved "The Lady," begged her to forget him because he was a bandit and a fugitive.

Director Van Dyke gave us many effective touches throughout which made this register as a real romance despite the fact that the entire story is founded on actual experiences of the notorious bandits.

The cast was excellent throughout, Corrinne Grant being especially appealing as "The Lady" while others who appeared were Carl Stockdale, Joseph Singleton, little Ben Alexander, a very cute kiddie, and Mr. Pryor, who handled a minor role effectively.

Should Go Over With a Bang If Exploited Properly. They'll Like It

The Box Office Analysis for the Exhibitor

If the rest of these, I understand there are to be several, are as well handled and as interesting as this one, the Al Jennings series should prove a real box office bet anywhere.

Certainly the names of these notorious bandits should have a real commercial value, more so because of the stories which ran in the Saturday Evening Post a few years ago and the publicity that has accrued from Al Jennings' candidacy for Governor some time back.

I was agreeably surprised in the way this has been handled from a production standpoint, and the story as presented certainly bears out the old adage that "truth is sometimes stranger than fiction." It is surely just as interesting, if not more so because of being based on fact.

In advertising this I would lay emphasis on the fact that this is guaranteed authentic by Al Jennings, that it was filmed in the identical localities where the action originally occurred in real life and that contrary to the usual run of offerings of this nature, this carries a real story with a heart interest punch that is all the more realistic because it originally happened just as it has been picturized.

This has been produced in such a way that it does not glorify the exploits of the Jennings brothers, a good moral being pointed out by the fact that they both served prison terms for their crimes.

The ROMANCE of TARZAN

Mr. Exhibitor:

Have You?

If not, go to one of our exchanges and see it—*then you will!*

Players and Direction Make This Impressive Dramatic Offering

Harry Morey in

"THE KING OF DIAMONDS"

Vitagraph

DIRECTOR .....Paul Scardon
AUTHOR .....Edward S. Ballou
SCENARIO BY .....Graham Baker
CAMERAMAN .....Robert Stewart
AS A WHOLE.....Dominant personality in well-handled coincidence drama has convincing dramatic kick.
STORY....Has rather obliging coincidences but players and excellent treatment make it hold.
DIRECTION.....Gave this impressive dramatic punch that really gripped and handled individual incidents effectively with excellent treatment throughout.
PHOTOGRAPHY.....Generally clearly defined photography marred considerably by contrasty lightings.
LIGHTINGS.....Varied. Some bits very good but generally too contrasty and made faces appear chalky.
CAMERA WORK .....Very good
STAR.....Dominant personality made you believe it all the way and make-up changes convinced.
SUPPORT ..... Excellent throughout
EXTERIORS .....Very good; fitted atmosphere
INTERIORS .....Very satisfactory
DETAIL .....Many excellent touches
CHARACTER OF STORY.....Is "drammer" with no comedy relief but is inoffensive and interesting.
LENGTH OF PRODUCTION.....5,520 feet

THE Paul Scardon-Harry Morey combination haven't handed us many weak ones and this one carries the same dramatic kick that has characterized the usual fine work of this director and star. The coincidences in this would have made it rather hard to believe without the excellent handling of the former and the convincing performance of the latter, and these points, combined with a capable supporting cast, make this register as an unusually interesting offering.

The story starts off with the situation of the wife tired of her husband and the willun waiting for the opportunity to step in. Willun, who is a doctor, leads Morey to believe that he is a leper, causing him to become a derelict and enabling his wife and willun to marry.

After a lapse of five years in which Morey has been given up for dead, he returns from Africa after having accumulated a fortune in diamond mines there, and plans his revenge by buying a residence next door to willun, his identity effectually disguised by a beard. After a series of effectively planned stock manipulations in which he brings about willun's financial ruin, he compromises his former wife to cause willun to leave her.

At this time it conveniently develops that his false wife is the daughter of his former mining partner to whom he had promised to deliver half of their accumulated fortune. Influenced by the pleadings of the dead partner's ward whom Morey had fallen in love with in Africa and brought to America with him, he calls willun on the phone to keep his promise, but the false wife has killed herself before the message can be delivered.

This plot was rather tricky in spots and we had Morey arriving in Africa on the good ship "Sub-title" but the individual touches were certainly well handled.

Morey's change in appearance by the aid of a beard was convincing and they gave some tense dramatic bits near the finish that will keep any gang on the edge of their seats with their eyes glued to the screen. I want to compliment Director Scardon particularly for having the courage to do the scene where Morey shaves off his beard without showing him in the act of shaving it off. Nine out of ten directors would have considered this necessary but it certainly gave a kick to this to have it come in as a surprise and helped to keep the suspense centered at this point.

George Majeroni, as the willun, made his work effective and handled the doctor stuff like a real M. D. Betty Blythe was very good as the false wife and Jean Paige offered an agreeable contrast as the girl Morey met in Africa while William Deninson was very satisfactory as her father.

Mae Murray Productions
in six reels — produced by
ROBERT LEONARD, M.P.D.A.
Watch for announcement of future affiliation

Holds Nicely and Climax Will Keep 'Em On the Edge of Their Seats

The Box Office Analysis for the Exhibitor

Harry Morey in

"THE KING OF DIAMONDS"

Vitagraph

If you have played Vitagraph productions regularly you have the advantage of knowing about how your audiences take to this type of play for we have had several similiar offerings recently which were done by the same director and with the same star. If they liked "All Man," they will be just as enthusiastic over this.

I can't figure that these "poker" titles carry any box office kick because they don't suggest anything in particular and the title in this case is misleading in suggesting the type of the story as this has nothing to do with cards or gambling, the title being applied to Morey as the "king" of the diamond mines where he made his stake.

"The Mysterious Mr. King," "The Cost," "The Return of Oliver Bennett," or other titles along this line ought to mean more to the gang out in front.

You might frame an effective ad in plenty of white space, using a cut of Morey in the "straight" on one side, a cut of him with his beard and spectacles on the other and below in the center, to form a triangle, a cut of Betty Blythe. Under the first cut say, "This is the loving husband whom she betrayed." Under the second, "The eyes of the Mysterious Mr. King haunted her," and under the cut of Betty, "What is there about these two men that caused this woman to take her life?" See Harry Morey and Betty Blythe in "The King of Diamonds" (or whatever title you decide to use).

AMERICAN FILM CO., Inc., Presents

MARY MILES MINTER *in*

"ROSEMARY CLIMBS THE HEIGHTS"

By Bernard McConville **Directed by Lloyd Ingraham**

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathe Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

Now Playing

Mary Miles Minter in

"The Eyes of Julia Deep"

Distributed by Pathé

MONROE SALISBURY

Starring in BLUEBIRD features

Star Handicapped by Artificial, Unconvincing Plot Misses Badly

June Elvidge in

"THE APPEARANCE OF EVIL"

World

DIRECTOR .....Lawrence C. Windom
AUTHOR .....Horace Hazeltine
STORY BY .....Clara S. Beranger
CAMERAMAN .....Max Schneider
AS A WHOLE.....Best work from star in months but story misses badly and production never rings true.
STORY.....Idea of couple keeping marriage secret with resultant scandal created. Is very artificial all the way.
DIRECTION.....Couldn't keep this from being very ordinary "movie" despite attempts to lift it by individual touches and allowed many slips in detail.
PHOTOGRAPHY .....Varied from good to ordinary
LIGHTINGS.....A few good bits; generally too uniform. Silhouette shots rather effective.
CAMERA WORK ..... Satisfactory
STAR.....If you could forget plot her work would impress you in this.
SUPPORT ..... Satisfactory
EXTERIORS.....Some shots beautiful; generally satisfactory.
INTERIORS .....Stock sets; will get by
DETAIL.....Some awful slips and plot missed fire
CHARACTER OF STORY....Inoffensive but never impresses.
LENGTH OF PRODUCTION.....4,352 feet

I WANT to thank them for finally getting June Elvidge out of the sticks but aside from that I can't hand 'em anything on this one. This was glaringly artificial all the way and never rang true or convinced and from the way the players frequently did their individual scenes it looked as though no one in the cast had been hepped to what this was all about while it was in production, with the result that scenes were frequently played in the wrong spirit and registered expressions that didn't match up with the action or the scenes that followed.

We had the situation in this of Frank Mayo and June Elvidge, who had been married in Belgium, keeping their marriage a secret because a clause in June's will provided that she would lose all if she re-married, Frank being No. 2.

They lived in the same house and the neighbors start talking when one of them sees the silhouettes on the window shades of Frank and June undressing, apparently in the same room, although it is established that they were in separate rooms adjoining. This was about the wildest stunt I've ever seen pulled in a drammer that you were supposed to take seriously. In the first place, whoever saw a window shade, nowadays, that you could see through, except in Sennett comedies where anything goes and in the second place why would they be so careful about living separately in the house where no one could see them when they were really lawfully married as later action developed? It's this Keystone gag of the transparent window blinds that gives this its title.

Another wild slip in this was where June went to see Frank in his apartment, after he had moved to the city to avoid the talk in the neighborhood. June comes to the apartment in a street suit, she does. Frank comes in and finds June waiting to receive him in an evening gown—and she exits to the waiting taxi in the street suit again. Where she got that gown the Lord only knows.

When it was later necessary for Frank and June to prove that they were really married they found that they had lost the certificate, which was rather careless of them, but the lawyer asks Frank for a description of the gink what married them in Belgium and Frank sketches a picture of the guy so well that when the lawyer goes out and gets an actor to make up as the Belgian Sacristan from this sketch, June immediately "recognizes" him as the gink what married them. Truly, "they do it in the movies."

Another obliging incident was the fact that when Frank sailed from Belgium on June's former husband's passport, he had no trouble getting by with it regardless of the fact that the passport registered a photo of the original owner which fortunately no one took the trouble to look at. I could fill a page enumerating similar inconsistencies which appeared in this.

Others in the cast were: Clay Clements, Jr., Inez Marcel, Cora Cecil, Louis Grizel and Jack Drumier.

Not For Critical Customers, But May Pass In Daily Change Houses

The Box Office Analysis for the Exhibitor

June Elvidge in

"THE APPEARANCE OF EVIL"

World

This isn't any worse than many others we've had from World lately and it might not even be considered as bad as some, so if you have been getting by on that program regularly you can undoubtedly slip this over, although it certainly never registers as anything but very ordinary "movie."

If the stuff Miss Elvidge has been appearing in recently hasn't caused a disastrous slump in her popularity in your community you might make some mention of the fact that she appears in a society role in this, which registers as the best work she has done in months.

The gang that doesn't care what happens may stand for this because it contains a few comedy touches which will provide laughs for those who laugh easily and the fact that the star has been given a story which allows her to appear in civilized attire should be somewhat of a relief to those who have followed her recent productions.

If I hadn't arranged to play this I certainly wouldn't make any effort to get it and I wouldn't promise anything in my advertising if I did have this coming. This class of offering may get by all right in a daily change house where folks attend regularly and don't expect them all to be good, but it certainly isn't good enough for a theatre playing split or full weeks and isn't the kind of stuff with which you can expect to build up a permanent patronage.

WID'S DAILY BINDERS $1.75

A binder keeps your copy orderly and makes it readily convenient for reference.

Is Entirely Obvious and Convenient But Cute Star Registers

Violet Mersereau in
"TOGETHER"
Bluebird—Universal

DIRECTOR ..... O. A. C. Lund
AUTHOR ..... R. Wohlheim
SCENARIO BY ..... O. A. C. Lund
CAMERAMAN ..... Harry Forbes
AS A WHOLE..... **Is convenient, obvious and unconvincing but personality of star makes it rather pleasing to watch.**
STORY..... **Series of very obliging happenings obviously constructed to permit of double characterization of star.**
DIRECTION..... **Made star's work pleasing to watch but there was no attempt to create suspense or make you believe plot. Got in several good little touches.**
PHOTOGRAPHY..... **Varied from good to ordinary; tinting was frequently off.**
LIGHTINGS..... **Generally very pleasing; no particular attempt for effects.**
CAMERA WORK..... **Some doubles well done; others showed dividing line.**
STAR..... **Never convinced as boy but is pretty and had cute tricks which made her work delightful**
SUPPORT..... **Chester Barnett very pleasing; others balanced nicely; some very good types.**
EXTERIORS..... **Generally pleasing. Rain stuff rather good.**
INTERIORS ..... **Acceptable**
DETAIL..... **Mechanics of doubles detracted from action.**
CHARACTER OF STORY..... **Very flimsy but may get over because of star.**
LENGTH OF PRODUCTION..... **About 4,800 feet**

DOUBLE exposures and dual characterizations when the plot makes them necessary are all right if cleverly done but when we have a plot like this which was obviously constructed to permit of double exposures and a dual characterization being used, the mechanics of obtaining these detract from the action and folks muff the story and become uninterested in what's happening.

If producers would take the trouble to sit in with a gang of cash customers while one of these double exposure things are being shown, preferably in the sticks where folks are not supposed to be hep, they would find that the large majority had turned their entertainment into the indoor sport of picking out the doubled scenes and that as a result darn few of them could tell you what the story was about after it was all over. They invariably look for the doubles, it's human nature.

Cute little Violet Mersereau saved this. She was decidedly pleasing to watch all the way although the story didn't stir anything and was woefully obvious.

This has all the familiar ingredients, including the will, the willun and the long-lost brother. Shero Violet played the part of her twin brother (with the lip rouge registering in both characters), also playing the part of her own mother in a vision shot and we had her being notified to appear at the reading of her will, the executor being the willun who was trying to gyp her out of it.

Twin brother happens to be a crook who conveniently picks out Shero's house to "burgle," accompanied by his older pal. When twin brother loots the house, we have the two registering their surprise at their resemblance to each other and when the brother hears of the will his pal gets the idea of him posing as the long lost brother, of course not knowing that he really is, to get in on the money.

They frame the meeting at a hash-house and when Shero arrives we have a rough house battle in which the brother and sister change clothes with the result that when the fuss is over, Chester Barnett, Shero's sweetheart, takes the boy home by mistake. In the meantime, Shero in the boy's clothes has arrived at the house, things are straightened out and we get the clutch.

Outside of the pleasing personality of the star, this never really got anywhere, because you were always conscious of the doubles and the thing impressed as very artificial all the way.

We got several shots of an auto outside, which was photographed against a black backing. This looked artificial and jarred because you expected all the time that this was arranged to permit of double business in the auto. They didn't pull a double here, however, and why they used the backing in lieu of a real exterior I can't figure.

The triple exposure opening shot was very well handled but most of the double shots either showed the dividing line or were staged in front of a background which was obviously used to hide this.

Barney Randel was a satisfactory willun and we had some cute kiddies in the vision.

Since They Don't Try To Make You Believe It, Should Entertain

The Box Office Analysis for the Exhibitor

If your folks are content to watch a cute little lady cut up through five reels of film which are not to be taken seriously, they will probably accept this as entertainment on account of the star's presence and several incidental touches in this which were pleasing.

In advertising this I would concentrate all of my attention on the star, using her photos liberally, and would keep mum about the obvious plot.

If you don't like the title "Together," you might cook up a trick ad on the three words which form this, "To Get Her," which, strange as it may seem, is what the willun was trying to do all through this.

Because there might be some interest in the dual role angle, you might arrange an ad with two photos of the star, one as the boy and one as the girl, and tell them that she appears in this as herself and as her own brother. Since they evidently didn't try to make you believe this, I wouldn't make any promises about the remarkable boy characterization, as far as being convincing is concerned, because it isn't.

I'd just say that she is extremely cute in either characterization and that the story permits of some amusing tangles and mix-ups which make this a pleasing light offering. I figure that most folks will enjoy the star's work in this sufficiently to make them forget about the plot.

A Statement to Exhibitors

By reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or re-issued pictures for a period of four weeks, commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly, released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.
Edgar Lewis Productions
Famous Players-Lasky Corporation
First National Exhibitors Circuit
Fox Film Corporation
General Film Company
Goldwyn Distributing Corporation
International Film Service, Inc.
Ivan Film Productions, Inc.
Metro Pictures Corporation
Mutual Film Corporation
M. H. Hoffman Exchanges
Pathe Exchange, Inc.
Select Pictures Corporation
Triangle Corporation
Universal Film Mfg. Co.
William A. Brady Picture Plays, Inc.
William L. Sherry Service
World Film Corporation
W. W. Hodkinson Corporation

Story Construction is Faulty But Star and Treatment Get It Over

Tom Moore in

"JUST FOR TONIGHT"

Goldwyn

DIRECTOR ..... Charles Giblyn
AUTHOR ..... Charles A. Logue
SCENARIO BY ..... C. Clarkson Miller
ART DIRECTOR ..... Hugo Ballin
AS A WHOLE..... Incidental characters make plot and action confusing but pleasing star and romantic touches put it over as entertainment.
STORY..... Got away to a rather poor start and was frenquently confusing on account of inconsequential characters involved.
DIRECTION..... Made romantic bits delightful which helped excuse superfluous characters and minor inconsistencies that held this down.
PHOTOGRAPHY ..... Generally very fine
LIGHTINGS..... Pleasing; some bits very effective
CAMERA WORK ..... Very good
STAR..... Decidedly pleasing romantic hero with a winning smile; certainly deserves to be starred.
SUPPORT..... Miss Fox pleasing and others balanced nicely.
EXTERIORS..... Many beautiful and well selected locations.
INTERIORS ..... Artistic and convincing
DETAIL..... Story rather incoherent and confusing
CHARACTER OF STORY..... Inoffensive mystery comedy-drama.
LENGTH OF PRODUCTION..... 4,740 feet

TOM MOORE as a star should be welcomed with open arms by every exhibitor and if he doesn't show an immediate commercial value at the start, he is certainly worth developing by concentrated introductory advertising to get folks acquainted with his pleasing personality.

They slipped him a rather bad story for a starter as an individual star, which is to be regretted, but Tom makes the most of the opportunities presented with the result that this should register very well with most audiences because if his presence and Director Giblyn has handled the individual scenes very nicely with many good little romantic touches injected throughout.

At the start of this we had Tom falling in love with a girl whom he had never met formally and after she had written her name and address on a piece of paper at his request he finds after she has gone that it was phoney and is still in the dark as to who she is or where she lives but determines to find out.

Tom's dad is trying to run down a stray block of stock which was once worthless but had suddenly taken a flyer and in order not to arouse the suspicion of the owner he sends Tom out to purchase it.

Tom meets the girl on the way and forgets all about his mission. It develops that Shero's uncle has been the victim of frequent robberies and a nut detective who has been hanging around thinks Tom is the thief, also suspicioning Shero when he sees them together.

Another detective, who has located the stock for Tom's father, is put on the jewel robbery case and when it is decided to plant a detective in the home as a supposed titled guest, Tom bribes the "Dick" to let him be the "Lord" so he can be near the girl.

Tom gets in a mess with the girl when the "Lord's" wife is announced, forcing him to either admit that has a wife or that he is not a real English Lord. It is not explained why Tom and his alleged wife take their first meeting very matter of fact, as they had had no opportunity to frame their actions in advance. This didn't ring true, just having been brought in for the purposes of the scenario. "That night" (and they used this bromide for a title), Tom discovers his alleged wife going throughthe safe and she is pinched by the cops who have been conveniently waiting outside; the robbery is cleared and it also develops that Shero has obtained the stock ahead of Tom, so we finish with everything satisfactory and Tom winning Shero.

We had some titles in this which were very good but there were many others which missed because they tried to be funny. This is bad business and always discounts a picture with intelligent audiences.

The mystery touches in this, which frequently showed ginks peering from behind bushes and sech, became more confusing than mysterious and their specific connection with the plot was not sufficiently explained at the finish. Lucy Fox was a pleasing Shero and others in the cast included: Robert Broderick, Henry Hallam, and Ethel Grey Terry. The detective was a very good type who made his role register. He has appeared in many films but I can't recall his name.

Make a Fuss About Tom Moore. He Should be a Sure Winner as a Star

The Box Office Analysis for the Exhibitor

The presence of Tom Moore justifies your making some noise about this because while this is far from being big, it's Tom's first starring vehicle for Goldwyn and the sooner you let your folks "discover" this handsome boy, the better for your box-office if you intend to pay his future productions because he is worth cultivating with your fans and I don't think I am far wrong when I predict a real future for him as a star. He has a personality that wins and with the war taking many of our boys away, there aren't any too many youthful stars left to entertain the folks at home.

The title sounds rather interesting and you might stir up a little interest in your ads by using catchlines like these:

"Do you believe in love at first sight? See Tom Moore in 'Just For Tonight'." "What would you think of a young man who was sent on important mission by his father, met the girl of his dreams en route and became so much infatuated that he forgot what he was sent after? See 'Just For Tonight'."

You might make a play on the title by wording an ad like this:

"JUST FOR TONIGHT—A wholesome, sparkling play of youth and romance starring TOM MOORE—Wont you come in and spend an enjoyable hour and a half with this new Goldwyn Star—JUST FOR TONIGHT?" If you play a film two days or more you might say in a separate box in all of your ads: "—not 'just for tonight' but every night this week." Ralph Ruffner, of the Rialto in Butte, never muffs an opportunity to inject the personal touch in his ads by playing on the title, star or timely events and he has educated his folks to look for it.

ANNOUNCEMENT

¶ For the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

¶ For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News, have been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news gathering facilities.

¶ After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

¶ It will contain the up-to-the-minute news topics that have made this film famous.

¶ It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Windsor McKay and Harry Murphy.

¶ It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers, and magazines.

Issued by the

International Film Service Co. Inc.

729 SEVENTH AVENUE, NEW YORK CITY

Large Mob Stuff and Rather Impressive Atmosphere, But Drama Misses Until Last Sequence

Theda Bara in

"SALOME"

Fox Special

DIRECTOR .....J. Gordon Edwards
SCENARIO BY .....Adrian Johnson
CAMERAMEN .....John Boyle and Harry Gerstad
AS A WHOLE.....Size makes it impressive but fails to entertain and is dramatic only at the end. Historic figures and Bara's bareness hold attention.
STORY.....Was mostly plots and murders. Final sequence has considerable kick.
DIRECTION.....Provided substantial sets and kept large mobs moving but failed to make characters register forcibly until final sequence.
PHOTOGRAPHY.....Generally very good except for lighting and close-ups which showed makeup.
LIGHTINGS.....A few excellent effects; generally ordinary.
CAMERA WORK.....Good, except closeups
STAR.....Showed quite some in most scenes but makeup painfully in evidence in closeups, which marred her appeal.
SUPPORT.....Roscoe excellent; others satisfactory, but characters not particularly impressive.
EXTERIORS.....Big sets generally very well done but not exceptionally artistic.
INTERIORS.....Some splendid, particularly throne room which was shown from several excellent angles.
DETAIL.....Nothing that jarred except rather crude title illustrations.
CHARACTER OF STORY.....Historic facts may alibi rough spots, of which there are several.
LENGTH OF PRODUCTION.....About 7,700 feet

THE idea of Bara, the largely advertised vamp, appearing as "Salome," the largely advertised lady what danced with several veils, undoubtedly has commercial value, and the Fox organization has undoubtedly attempted to put this production on with sufficient spectacular atmosphere to justify an attempt anywhere to get advanced prices for it.

Unfortunately, for the first hour and a half, the production is chiefly made up of plotting scenes in which undressed Theda tries to doublecross all the folks associated with King Herod, with her plots presented against a background of arm-waving extras who manoeuvre in the big exterior sets in such a way as to give the offering size.

The tempo was so slow through all the first five or six reels, and there was so much doity woik in the air, that I'm afraid that most audiences will commence to feel rather oppressed. The characterizations have not been made, up to this time, sufficiently real and sincere to take hold, principally because of the lack of effective dramatic clashes. It has all been rather artificial and theatrical.

However, from the time that Al Roscoe, as John The Baptist, stands before King Herod and calls down the wrath of God in the shape of a ball of fire which destroys the Roman God, Jove, we find the drama decidedly interesting. John is made prisoner, Theda makes most passionate love to the young Prophet, and when her teasing fails to tempt him, she agrees to dance for the King if he will give her John's head so that she may kiss his lips.

Following the dance, there was another excellent storm effect which broke up the party and caused the King to have "severial" spears thrust through Theda, and they ended the picture with Theda "going West."

Most wise fans will get the fact that a double does the dance for Miss Bara, principally because Theda stumbles rather awkwardly in doing the famous fall on the steps of the throne. The director has cut in Miss Bara's closeups into the dance, very nicely, however, and because of that, it may get over with many. It's a pity that Miss Bara was allowed to make up as heavily as she did, because some of her closeups were very, very bad on this account. Her makeup was always very much in evidence.

The performance of Al Roscoe stood out throughout the offering. Others in the cast were: Herbert Heyes, G. Raymond Nye, Genevieve Blinn and Bertram Grassby.

Charles Giblyn
M.P.D.A.
Directing Mabel Normand for Goldwyn
"Peck's Bad Girl" "A Perfect 36" Another in Work

Should Be Big Cleanup at Advanced Prices. Will Get By Nicely

The Box Office Analysis for the Exhibitor

Theda Bara in

"SALOME"

Fox Special

Undoubtedly, this is a money-maker. You can also feel reasonably sure that your fans will not criticize you particularly for asking advanced prices for this offering because thousands of people have been used, the sets are rather impressive, and it has a size due to the spectacular scenes which will impress most folks sufficiently that they will be afraid to criticize it very severely.

It is unnecessary for me to tell you that the chief advertising value of this is the bareness of Theda and the fact that you will have still pictures of her in various poses which can be displayed. Considering the advertising that the name "Salome" has had, you should be able to pull 'em in in bunches if you will impress upon the minds of those who may be inclined to scoff at Bara doing "Salome," the fact that the production has cost a tremendous sum and has been produced as a spectacle.

You will find less criticism from the high-brows who may come to scoff than you will from the regular fans who will appreciate the lack of drama in the early reels.

In addition to your regular line of spectacular advertising on this, I would play up particularly the thought: "Do you know the story of 'Salome?' You should be familiar with this greatest drama of biblical history."

Just What the Public Wants to See!

AMERICAN RED CROSS

War Work Films

An Exclusive Series of Fine, Inspiring, Dramatic Scenes from the Fighting Front, with Heart Appeal Uppermost

Films that Utter with Stirring Eloquence the Merciful and Hopeful Message of th eRed Cross

The Kind of Motion Pictures to Put All Audiences in an Appreciative and Thoroughly Patriotic Mood

"The Historic Fourth of July in Paris" "Of No Use to Germany"
"Soothing the Heart of Italy" "Kiddies of 'No Man's Land'"
"Victorious Serbia" "Rebuilding Broken Lives," Etc., Etc.

Each Release "Five Reels in One"

Produced by American Red Cross Bureau of Pictures

W. E. WADDELL, Director

Distributed for American Red Cross by GENERAL FILM COMPANY

Pirate Stuff with Modern Trimmings Lifted By Comedy Touches

Lila Lee in

"SUCH A LITTLE PIRATE"

Paramount

DIRECTOR .....George Melford
AUTHOR .....James Oliver Curwood
SCENARIO BY .....Monte Katterjohn
CAMERAMAN .....Paul Perry
ART DIRECTOR .....Wilfred Buckland
AS A WHOLE.....Hackneyed material never hits any high spots but should get over as routine program offering.
STORY.....The old pirate stuff and the buried treasure brought up to date with slacker trimmings.
DIRECTION.....Helped this along by some pleasing little touches and great stuff with trained chimpanzee but failed to make star stand out.
PHOTOGRAPHY.....At times good, generally ordinary and frequently muddy. Looked like a rush print.
LIGHTINGS.....Some good; generally too contrasty
CAMERA WORK ..... Satisfactory
STAR.....Rather pretty but fails to show anything startling as to histrionic ability.
SUPPORT.....Theodore Roberts stole picture with "Chimp" a close second.
EXTERIORS....Generally pleasing; fitted atmosphere
INTERIORS .....Adequate; some very good
DETAIL .....Off-frame stock shot was bad
CHARACTER OF STORY .....Inoffensive
LENGTH OF PRODUCTION.....About 5,000 feet

DISCOUNTING the bromide story material they've given her, I fail to see the reason for all this hulla-baloo about Lila Lee. Had they snuk her over quietly, or perhaps let the public become acquainted with this little lady in supporting roles at first, maybe they'd decide that she was pretty good, but when they tell you in page ads that she's a great "find" and all that sort of bunk, they've prepared the public for something great with the result that they go in expecting too much and are apt to be very much disappointed when they probably decide that she isn't so wonderful after all.

I feel certain that this over-exploitation is going to prove a boomerang that will make it all the harder to put this young lady over as a star when she does start to show promise and has been provided with the right kind of stories.

This was the time-honored pirate stuff with Lila as the darter of Theodore Roberts, an old salt what had a map showing the location of a hidden treasure tattooed on his chest. Some tough birds make him prisoner and try to trace the map but he burns his chest with a candle and obliterates the markings so they Shanghai him and plan to hold him prisoner until the burn heals. Previous to this Theo has been swindled out of his boat by the former owner, who has a slacker son, and they plan to take a cruise into foreign waters to evade the draft. Hero Harrison Ford is engaged to pilot the boat and he smuggles Lila on board with him.

The ship's trained Chimpanzee, who had stolen the receipt for the boat, conveniently finds it again and when Hero Ford discovers the swindle he turns tables on the slacker family out at sea and Lila having secured Theo's "chest measure" of the hidden treasure previous to his disappearance, they cast anchor near the cache of the pirate gold and start digging.

The Chimp discovers Roberts a prisoner around the point, his captors are routed and the treasure found, after which they "return back" with the slacker son prisoner and the opera ends.

They gave this a rather crude beginning by opening up with some stock pirate stuff, which must have been in the vault a long time because it was not taken with a standard camera and consequently was off-frame.

They had a trained Chimpanzee in this what was sure some actor and will get a lot of laughs although they almost spoiled his scenes by giving him many titles which consisted of a conglomeration of letters supposed to be monkey language for the translation which appeared beneath. One or two of these would have registered but they became tiresome by their frequence.

The picture really belonged to Thodore Roberts, as the old salt, who gave us one of his usual finished characterizations. He lifted this decidedly.

Harrison Ford was a satisfactory hero and others who appeared were Guy Oliver, Forest Seabury, J. Parks-Jones and Adele Farrington.

M.P.D.A.
William Russell Productions Incorporated present
William Russell
Current Release: "Hobbs in a Hurry"
Distributed by Pathé

Should Get Over As Program Offering But Is Nothing More Than That

The Box Office Analysis for the Exhibitor

Lila Lee in

"SUCH A LITTLE PIRATE"

Paramount

If you don't lead your patrons to expect too much of Lila Lee, this will probably get over satisfactorily as a program offering although it is certainly nothing to rave about from any standpoint.

This hardly registers as any improvement over the first Lila Lee production as to story, so you should be able to gauge the box office value of this by what you did on the first production, providing that one came up to their expectations and satisfied generally.

I don't think this title is going to cause any furore because I have yet to see a "pirate" title that dug up any hidden treasure in front of the ticket window so your main chance in getting money with this depends upon the drawing power of Paramount's much-touted "find."

If you've contracted to play the Lila Lee pictures, you're "in for the winter" so undoubtedly the thing to do is to make some noise about "Cuddles," of vaudeville fame, breaking into the films, and live in hopes that they'll give her some real material and that she will develop into the screen favorite that Paramount has predicted.

I would certainly mention the presence of Theodore Roberts in advertising this, because he is one of the best-known and most-loved character men on the screen and has a considerable following in most communities.

McCLURE PRODUCTIONS Inc.

SHIRLEY MASON

Two Reel

SEVEN COMPLETE PICTURES

SPECIALS

FULL OF PUNCH AND PEP

A chain-lightning, condensed version of "The Deadly Sins" featuring Shirley Mason, the beautiful, widely advertised star, associted with H. B. Warner, Nance O'Neil, Ann Murdock, Charlotte Walker and Holbrook Blinn.

Look at the Box Office Angle and Book Through

GENERAL FILM COMPANY

Beautiful Star, Treatment and Classy Atmosphere Put This Over

Norma Talmadge in

"THE FORBIDDEN CITY"

Jos. M. Schenck—Select

DIRECTOR.....Sidney A. Franklyn
AUTHOR ..... George Scarborough
SCENARIO BY .....Mary Murillo
CAMERAMAN .....Edward Wynard
AS A WHOLE.....Wonderfully human and appealing character portrayal of star and a distinctive, classy atmosphere makes elementary plot entertaining.
STORY.....Conventional theme of Chinese-American marriage with star as her own child going through similar experiences after time lapse.
DIRECTION.....Kept this classy and distinctive and made characterizations convincing. Injected many effective touches throughout.
PHOTOGRAPHY ..... Very fine
LIGHTINGS.....Artistic with many effective bits registered.
CAMERA WORK .....Very good indeed
STAR.....Beauty and appeal will win any audience; made difficult role convincing.
SUPPORT....All very fine; cute Chinese kiddies a hit
EXTERIORS.....Many beautiful shots; fitted atmosphere.
INTERIORS.....Excellent with many artistic and weird Oriental settings, very well lighted.
DETAIL.....Still photo insert out of harmony with artistry of offering but won't jar. Many good touches.
CHARACTER OF STORY.....Quite sad in spots but is not depressing.
LENGTH OF PRODUCTION .....About 6,500 feet

IN THIS we have Miss Talmadge doing two characterizations, first as a Chinese maiden and then as her own daughter, a Chinese-American, several years later, and her sincerity and appeal in these two roles has made this story, the basic idea of which is certainly not new, register as a very interesting and pleasing offering despite its sad trend at times.

The story reminds you somewhat of "Madame Butterfly" and has to do with an American who secretly marries a Chinese maid, played by Miss Talmadge. Tom Meighan, the husband, is called away and in the meantime a child is born and Norma is selected to be one of the Emperor's favorites in "The Forbidden City." When the Emperor learns that she has a child, he orders her killed. The child is allowed to live. After a time lapse, we have Miss Talmadge as the Chinese-American child, who is shunned by the other court beauties because of her mixed blood. A royal guard assists her in escaping and she finds her way to Manilla, where she meets a young lieutenant, Reed Hamilton. They fall in love and Reed proposes, taking Norma to his guardian to announce their engagement. The guardian conveniently happens to be Tom Meighan, who is now governor of the island, but learning that she is Chinese he refuses consent to the marriage because of his own sorrowful experience. Reed is ordered to join his regiment and shortly afterward Norma has become a Red Cross nurse and is about to asphyxiate herself with sulphur fumes when she receives word that Tom is ill and wants her to come to him. Here they establish the recognition of father and daughter and when Reed arrives the couple are united with Tom's blessing.

Because of the natural resemblance of the two characters played by Miss Talmadge, the idea of Tom not recognizing her as his daughter at the first meeting was unconvincing and would have been better had they played this sequence without Miss Talmadge present.

I want to compliment Director Franklyn for a very clever bit of treatment to help make you believe Miss Talmadge's Chinese characterization. He gave us a close up of Miss Talmadge followed by a closeup of some real Chinese children which registered the fact that the peculiar slant of the star's eyes were identical with those of the Chinese kiddies.

It's hard to make an audience believe a characterization when they continually remember a star as her real self and this little touch helped decidedly to make the star's role ring true throughout the offering.

In the early part of the offering we had many cute kiddie touches and the atmosphere and lightings were decidedly classy and artistic throughout.

Thomas Meighan did very effective work as the husband and father, respectively, of Miss Talmadge; L. Rogers Lytton made the character of the Emperor convincing; A. E. Warren and Michael Rayle made their respective character roles effective and Reed Hamilton was very satisfactory as the lieutenant.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Will Please But Would Bill Star's Name Above Everything Else

The Box Office Analysis for the Exhibitor

Norma Talmadge in

"THE FORBIDDEN CITY"

Jos. M. Schenck—Select

Some time ago I predicted that Norma Talmadge would soon be stepping on the heels of the "Big Four" as to popularity and box office drawing power and if that prophecy hasn't been fulfilled in your community before this, then you'd better check up your methods and see what's the matter, because they certainly flock to see her here in New York and every out-of-town exhibitor I have talked with has told me the same story.

You can make considerable noise about this, principally on account of the characterization of Miss Talmadge. I wouldn't place much stress on the story unless you think that your folks would be interested to know that the star does a Chinese characterization in this. You can safely promise them that this has been given a classy, artistic production and I am sure that any audience will like the offering as a whole very much; they'll certainly rave about the work of the star.

Chinese lobby decorations are always attractive and the lanterns, incense and other paraphernalia are usually obtainable in even the smallest towns. For the small expense involved, this makes the best flash of anything I can think of, if tastily arranged so as not to appear junky.

It would be advisable to use a good fast comedy to balance out the program because while this is not depressing, it can hardly be classed as light.

Triangle Presents

Rosemary Thebe

whose recent portrayals in pictures of note have enhanced her reputation as a remarkable emotional actress,

in

"LOVE'S PAY DAY"

The beautiful romance of a New Foundland fishing village where adversity awakens the soul of a selfish woman to the realization of happiness in the love of an honest man.

directed by

E. Mason Hopper

You know that Triangle Plays Profit. Join the forces of Exhibitors who can afford to invest in War Savings Stamps and—be patriotic.

THE TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

Treatment and Pleasing Players Make Frail Plot Entertaining

Ruth Clifford in

"THE LURE OF LUXURY"

Bluebird—Universal

DIRECTOR ..... Elsie Jane Wilson
AUTHOR ..... Nalbro Bartley
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Eddie Kull
AS A WHOLE..... Slow-moving story with slender plot made entertaining by human characterizations and pleasing treatment.
STORY..... The old stuff of rural romance being broken up by city guy; has been pleasingly handled.
DIRECTION..... Played to characterizations rather than action and kept this human and appealing with many good little touches throughout.
PHOTOGRAPHY..... Generally satisfactory
LIGHTINGS..... Pleasing; no attempt for effects
CAMERA WORK ..... Acceptable
STAR..... Very sweet and appealing; made role convincing.
SUPPORT..... Edward Hearn very pleasing and kids great.
EXTERIORS ..... Gave pleasing atmosphere
INTERIORS ..... Generally satisfactory
DETAIL ..... Many pleasing touches
CHARACTER OF STORY.... Wholesome little romance
LENGTH OF PRODUCTION..... About 4,800 feet

THIS isn't big and there is very little story, but it is pleasing and human and Miss Wilson, who directed this, has given us many delightful little touches and has handled the characterizations in a way that makes you feel that you know the characters intimately so that this registers as a light but enjoyable offering that should be accepted anywhere as entertainment.

They opened this up with some delightful kiddie stuff between a very cute girl and a little boy who were sweethearts and then we had a time lapse of twelve years, with Ruth Clifford, as the girl grown up, coming back to the little town after having graduated from a convent and renewing her girlhood romance with the boy, played by Edward Hearn.

Ruth offers to tidy up Hero's house and she comes across a handkerchief that she had lost twelve years ago, now a cherished possession of Hero's. The intimacy of the two soon causes scandal in the village and when Ruth decides to give a party to get acquainted no one shows up but the faithful Edward and they have the party all by themselves. Finally they become engaged.

At this juncture, Harry Van Meter, who has been a sort of guardian to Ruth, and supposedly managed the estate which was left her upon her mother's death, puts notions into her head about the city and continually impresses her with the monotony of being a farmer's wife.

He finally invites her to come to the city and purchase some clothes for her trousseau, at which time he does his utmost to win her love, working quietly and never forcing the issue.

She consents to marry him and they return to the village where Hero Edward denounces her and leaves her heartbroken. Seeing the love of Ruth for Edward, Van Meter's better nature comes to the surface and he tells her to return to Edward. We have considerable pathos in the scene where she goes back to Hero's house and begs him to take her back after which they fade out on the happy couple.

Little Elizabeth Janes, who appeared with George Hopp in the opening scenes of this, was a very cute kiddie and made a small bit of business stand out noticeably. Audiences will remember her after seeing her in this.

Edward Hearn had a typical Charlie Ray part in this and was very pleasing and sincere. The scene where he "entertained" Van Meter by giving an imitation of a calf at the request of Shero, was a human and amusing bit of business that will get over with a bang.

Miss Clifford was truly delightful in this and Harry Van Meter gave a good performance as the semi-willun who turned good at the finish.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees supervision.*

The
BRUNTON STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue :: Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS
"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Is Not Big But Is Pleasing and Should Get Over As Program Offering

The Box Office Analysis for the Exhibitor

Ruth Clifford in

"THE LURE OF LUXURY"

Bluebird—Universal

As a program offering this ought to be a safe bet anywhere. It's just a simple little story depending entirely upon characterizations and little human touches but these have been handled in a thoroughly commendable manner that makes this register as entertainment.

I think there are enough folks in every community who prefer a light offering of this nature to make this a better than average program attraction from a box office standpoint, if you hammer on the human element and the fact that this is clean and entertaining.

If you have been playing Universal subjects regularly the presence of Miss Clifford in this ought to pull a certain amount of business.

You might create interest in your ads by using catchlines on this order:

"Would you leave the man you loved because another offered you luxuries that he could never hope to provide? See Ruth Clifford in 'The Lure of Luxury'."

"Would you prefer a life of luxury to a humble existence on a farm with the man you loved? This is the question Ruth Clifford is called upon to decide in 'The Lure of Luxury'."

"If you haven't forgotten your kid days you will love 'The Lure of Luxury,' a human, entertaining photoplay starring Ruth Clifford."

HERE'S THE KIND OF TROUBLE YOU *ARE* LOOKING FOR

"TRIPLE TROUBLE," Essanay's brand new Charlie Chaplin comedy, is causing all kinds of trouble.

Exhibitors have had trouble in finding even standing room for the immense crowds thronging to see it.

They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

They have had extra trouble in counting up their big box office receipts.

Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

> " 'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure fire box office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

Essanay

George K. Spoor, *President*

George Kleine System

Distributors

Pleasing Personalities In Human Domestic Comedy. Grab It

Madge Kennedy in

"THE KINGDOM OF YOUTH"

Goldwyn

DIRECTOR .....Clarence C. Badger
AUTHOR .....Charles A. Logue
SCENARIO BY .....J. Clarkson Miller
CAMERAMAN .....Ned Van Buren
ART DIRECTOR .....Hugo Ballin
AS A WHOLE.....Pleasing personalities in delightful romance with some great titles and many good little touches.
STORY.....Decidedly human and amusing treatment of newly-wed jealousy theme provides many laughs.
DIRECTION.....Made this delightfully human and developed little touches effectively with excellent treatment of individual incidents.
PHOTOGRAPHY..... Very fine
LIGHTINGS..... Many artistic bits
CAMERA WORK.....Excellent; running shot of yacht exceptionally well handled.
STAR.....Truly delightful; has inimitable tricks and a personality that wins.
SUPPORT.....Tom Moore great and others very good
EXTERIORS ..... Excellent
INTERIORS....Lavish and well appointed; looked real
DETAIL..Some great titles and many sure-fire touches
CHARACTER OF STORY.....They'll eat it up
LENGTH OF PRODUCTION.....About 4,550 feet

TWO decidedly pleasing personalities in a delightful little romantic comedy drama that provides oodles of wholesome laughs and made by a director that kept it logical and human, comes about as near being made to order for present-day audiences as anything I can think of. That's just what we get here.

This opens up with Tom Moore and Madge Kennedy on the outs because a Count has asked Madge to take a trip on his yacht with him. Tom is jealous and because of this, Madge decides to accept the invitation, which she originally had no intention of doing, just to be real mean. Tom goes away in his car and Madge rows out to the yacht, the boat overturning just before she reaches it. Tom sees the accident and starts to the rescue in a motor boat. In the meantime we see Madge going down in an under water shot which dissolves into a title telling how incidents flit through the mind of a drowning person. From here on we get Madge's vision, which starts the story proper. Madge and Tom have married secretly because of the objections of Madge's aunt and we have the couple sneaking a few moments together at every opportunity until Tom is called away to visit the widow of his guardian. The widow, still having matrimonial inclinations, makes a play for Tom, not knowing that he is married, and in the meantime Madge has 'fessed her marriage to the aunt, who softens and tells her to go to her husband.

With this handicap to her one-sided romance, the widow brings in a Count to occupy Madge's time while she continues to shower her attentions upon Tom, with the result that both get jealous, neither one knowing that they are being framed. The opening of the story is the climax to a series of jealous love spats and ends by Madge finding herself in the arms of Tom on board the yacht after he has rescued her and we fade out on the two going home in Tom's motorboat.

I can't figure why they brought in the entire story as Madge's vision in the drowning incident, because this makes the plot unnecessarily complicated and rather illogical without improving the story itself. It seems to me that this could have been improved by starting the vision as the story proper with the drowning incident brought in as a climax without any vision being used in the production.

The scenes where Madge discovers the widow sans corset and make-up and hits on the happy idea of starting a smudge outside her room and yelling "Fire" to cause her to rush out "as is" where Tom could see her without her youthful beauty and "figger" will certainly get a yell from any audience and was exceptionally well handled. We had many delightful bits between Miss Kennedy and Tom Moore and some very well worded titles helped to make their scenes sure-fire.

I want to comment particularly on the sets, which were excellent throughout. Art Director Ballin has a way of making his settings lavish and artistic without the usual fol-de-rols and gaudy wall-paper with the result that they always impress as real interiors.

Marie De Wolfe was cast to excellent advantage as the widow while Lee Baker, as the Count, and Jennie Dickerson as Madge's aunt, fitted in nicely.

It's Delightful and Two Star Combination Should Pull Business

The Box Office Analysis for the Exhibitor

Go to this strong. You've got a peculiar gang to cater to if they don't fairly eat this up and holler for more of the same kind. This ought to put Madge Kennedy a few notches higher in the estimation of your fans for she sure registers all the way and don't forget that you have Tom Moore to advertise here because Tom is a star in his own right now and this double combination ought to get you some real money. I'd give him equal billing with Miss Kennedy in this because the parts run about fifty-fifty and they sure are a pleasing pair together.

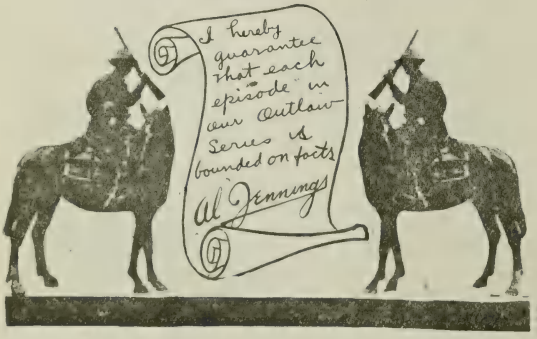
In advertising this you might ask them:

"What do you find the most difficult phase of married life—landing a husband or keeping him after you've landed him? See Madge Kennedy and Tom Moore in 'The Kingdom of Youth'."

Or you might address an ad especially to married folks and say:

"HONESTLY NOW—Haven't you experienced this: After being married a few weeks—you felt that your hubby was trifling—and you personally couldn't care for another man—But just to make him think you did—You accepted other men's company—Which made him jealous—And after a quarrel—In which neither would give in—You found that you had both been wrong—And that you really couldn't get along without each other—Haven't you? See 'The Kingdom of Youth'."

"THE LADY OF THE DUGOUT"



REALISM THAT READS LIKE ROMANCE

Disclaiming responsibility for all past pictures — for obvious reasons — and ready to stand on the merits of

"THE LADY OF THE DUGOUT"

and all other stories filmed in this Outlaw Series. **Al Jennings,** the outlaw, whose life sentence was commuted by President McKinley, who was pardoned by President Roosevelt, who received the nomination for governor of Oklahoma, and who collaborated with Will Irwin in the outlaw stories published in

"The Saturday Evening Post"

declares over his signature that every film story hence forth presenting his brother Frank and himself, will be founded on facts.

No matter how sensational the thrill, or how deep the emotion, the public will have the satisfaction of knowing it is looking at the genuine article and not moving picture fancy.

Jesse and Frank James have passed beyond! The outlaws of the olden days are gone! Al and Frank Jennings are the only ones alive today who have stood forth a contrasting monument to the efficiency of law and order.

After being pardoned by the government they now covenant with it, with the public and with themselves to produce actual facts of their past careers of outlawry, upon the screen.

Facts which will serve not only as thrilling entertainment, but as living documents to young America, and records for all countries showing the real outlaw, instead of the reel outlaw, in action.

Ernest Shipman

430 TO BROADWAY
LOS ANGELES, CAL.

17 WEST 44TH ST.
NEW YORK, CITY

Another Spy Meller With Much Hokum Dragged in. Fails to Impress

Peggy Hyland in

"MARRIAGES ARE MADE"

Excel—Fox

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... E. Lloyd Sheldon
CAMERAMAN ..... Not credited
AS A WHOLE..... Drags terribly in early reels with much forced hokum and wild serial meller finish
STORY..... Four reels of sweet nothings lead up to frustrating of spy plot to blow up shipyards.
DIRECTION..... Injected much hokum comedy that did not belong which made this appear forced and artificial with the result that it never impressed.
PHOTOGRAPHY..... Generally satisfactory although frequently hazy and duped weekly stuff jarred.
LIGHTINGS ..... Varied, generally satisfactory
CAMERA WORK ..... Good
STAR ..... Rather pleasing personality
SUPPORT..... Edwin Stanley very good, others satisfactory.
EXTERIORS..... Some very good, generally pleasing
INTERIORS ..... Acceptable
DETAIL ..... Keystoney
CHARACTER OF STORY..... Wild spy meller
LENGTH OF PRODUCTION..... About 4,500 feet

THIS is such a deliberate combination of forced Keystone hokum and wild spy meller incidents that you never knew whether they were trying to amuse or thrill you in presenting this. I have frequently said that there should be a sharp line drawn between slap-stick hokum and straight comedy, and I have never yet seen a mixture of the two that got over satisfactorily. Although some of this hokum business will undoubtedly strike folks as being funny, much of it was obviously dragged in without rhyme or reason and did not belong in the offering.

The story had to do with shero's father trying to marry her off to a wealthy gink and then we have hero conveniently coming in to rescue shero from drowning with the usual romance resulting. An entire reel of this was devoted to hero and shero chasing around in hero's car which became very tiresome, and then we had the misunderstandings which led the town "constabule" to believe that hero was a German spy they had been looking for. After four rambling reels that never got anywhere except for an occasional laugh brought in by the hokum bits, we had the spy planted in a house-boat near the ship yards where he had laid plans to blow up ships as soon as they were launched. The unsuspecting father of shero, with shero and the effeminate gink, are the guests of the spy on the boat and they pull a wild serial meller finish by having hero swim to the house-boat where he finds the explosives in the "basement" of the craft, starts to take off the fuses and is discovered by the spy, and we have the usual rough house battle interspersed with cut-in weekly stuff of the ship yards. After willun spy has taken shero into his motor boat, they pull the rescue by having hero hang by his knees from a bridge and grab shero as the boat passes underneath. Then the spy was blown up by one of his own bombs, he was, and they gave us a miserably duped weekly flash of a ship launching for the grand finale.

While we had some titles in this that were very funny, many others missed in a forced attempt to be funny, and much of the hokum was so forced and out of place in the offering that it failed to register or help the production. The first three reels were terribly draggy and the entire thing impresses you as having been done in a hit-or-miss spirit.

Miss Hyland was very pleasing in this although her work was handicapped by the wild story. Edwin Stanley was a very pleasing hero and others who appeared were George Clarke, Al Lee, Dan Mason, Ellen Cassidy, William H. Boyd, Ed. Begley, and George Halpin.

Some Audiences May Accept It But It Certainly is Very Ordinary

The Box Office Analysis for the Exhibitor

Why this was ever called "Marriages Are Made" is about as big a mystery to me as why this production was ever made. The Fox press sheet calls it "A tremendous drama pulsating with poignant passion, powerful patriotism and sublime heroism" and it certainly muffs on all three counts in my estimation. Some folks may accept this and feel that they have been entertained because of the hokum incidents, providing they don't worry about things happening in a hit-or-miss fashion and haven't been over-fed on the spy stuff.

We all know that there is a certain element who will laugh at anything and this will probably satisfy their desires, but it certainly won't register with an intelligent gang who demand a reason for things. In advertising this I certainly wouldn't make any noise about the ship launching or ship building scenes because all we get are borrowed shots from news weeklies, some of which are duped and of course this stuff never matches up with either the action of the photography in the offering. If I played this I would center my advertising upon Miss Hyland, using her photos liberally, and you might tell them that this is a comedy spy meller, but I certainly would not make any rash promises as to the merits of the production. I cannot believe that this kind of material is getting over the first class houses although it may pass muster in theatres that play to an uncritical patronage.

HAVE YOU DONE YOUR DUTY?

ARE YOUR REPORTS LISTED HERE?

Box Office Reports

The number before the name of the feature indicates the number of reports received and tabulated on that film.

The first column carries the percentage of pleased patrons.

The second column shows the box office percentage.

Figures in the third column indicate that that many reported the film worth a return date.

Included below are pictures made within the last year on which we have had five or more reports (I think you need that many for an average) and some pictures that are older than a year the rating of which averages over 80. They should be good "repeaters."

All reports in this Percentage tabulation have been marked on this scale:

Exceptional - - - - -	100%
Excellent - - - - - -	80%
Good - - - - - - - -	60%
Fair - - - - - - - -	40%
Poor - - - - - - - -	20%
Bad - - - - - - - -	0%

PARALTA

Reports	% P. P.	% B. O.	Repeat
5 A Man's Man	82	78	
6 His Robe of Honor	74	74	
7 Blindfolded	53	[illegible]	
8 The Turn of the Card	[illegible]	75	1
5 Within the Cup	62	[illegible]	

UNIVERSAL

Reports	% P. P.	% B. O.	Repeat
5 The Price of a Good Time	80	[illegible]	

BLUEBIRD

Reports	% P. P.	% B. O.	Repeat
[illegible] Undine	79	[illegible]	[illegible]
[illegible] The Silent Battle	78	84	
5 The Price of Silence	87	85	
5 The Bugler of Algiers	80	69	[illegible]
6 Mutiny	[illegible]	57	
[illegible] Mysterious Mrs. M.	78	60	1
5 Polly Red Head	61	68	
5 Hell Morgan's Girl	90	88	1
[illegible] Kentucky Cinderella	[illegible]	57	

MUTUAL

Reports	% P. P.	% B. O.	Repeat
8 Dulcie's Adventure	87	83	[illegible]
10 Faith	76	71	
[illegible] Miss Jackie of the Navy	87	82	1
[illegible] A Dream or Two Ago	81	87	
[illegible] The Innocence of Lizette	[illegible]	84	
[illegible] The Gentle Intruder	77	78	

TRIANGLE

Reports	% P. P.	% B. O.	Repeat
11 The Lamb	85	78	3
19 His Picture in the Papers	[illegible]	75	[illegible]
23 Peggy	94	91	15
19 Hell's Hinges	93	90	12
17 The Flying Torpedo	[illegible]	[illegible]	[illegible]
16 The Habit of Happiness	89	85	5
17 Stepping Stones	85	75	2
21 The Good Bad Man	90	79	[illegible]
20 The Bugle Call	[illegible]	79	[illegible]
27 Reggie Mixes in	92	77	11
27 An Apostle of Vengeance	88	85	[illegible]
30 Flirting With Fate	87	86	11
24 Honor Thy Name	87	73	4
23 Home	91	[illegible]	9
24 The Social Secretary	89	75	[illegible]
20 The Wolf Woman	85	89	6
27 Manhattan Madness	94	92	12
22 Plain Jane	[illegible]	75	3
22 The Return of Draw Egan	88	87	[illegible]
19 A Corner in Colleens	88	[illegible]	7
21 Fifty-Fifty	89	83	[illegible]
16 American Aristocracy	92	[illegible]	[illegible]
15 The Devil's Double	91	91	7
21 The Matrimaniac	92	93	10
20 The Sin Ye Do	[illegible]	85	10
16 Truthful Tulliver	97	93	[illegible]
12 The Weaker Sex	[illegible]	83	4
16 The Americano	98	97	12
17 The Gun Fighter	78	[illegible]	11
16 Back of the Man	90	[illegible]	[illegible]
15 The Square Deal Man	96	95	[illegible]
12 The Desert Man	92	92	
12 The Pinch Hitter	93	71	[illegible]
11 Wolf Lowry	91	91	2
11 The Clodhoppers	94	81	2
[illegible] The Flame of the Yukon	[illegible]	92	[illegible]
[illegible] Strange Transgressor	81	75	
5 Time Locks & Diamonds	42	38	
19 The Aryan	88	[illegible]	6
[illegible] Madcap Madge	73	53	6
11 A Hater of Men	73	64	

FIRST NATIONAL

Reports	% P. P.	% B. O.	Repeat
7 A Dog's Life	100	97	5
[illegible] Tarzan of the Apes	[illegible]	87	2
6 My Four Years in Germany	[illegible]	[illegible]	
5 Fall of the Romanoffs	[illegible]	64	1
[illegible] Alimony	67	56	
5 A Daughter of Destiny	63	56	

WORLD

Reports	% P. P.	% B. O.	Repeat
7 Camille	86	79	[illegible]
5 The Yellow Passport	82	80	[illegible]
11 All Man	59	63	[illegible]
7 Broken Chains	50	43	
12 The Rise of Susan	79	83	[illegible]
6 The World Against Him	52	43	
10 Woman Alone	67	65	
7 On Dangerous Ground	65	71	
7 The Man Who Forgot	54	71	
5 The Bondage of Fear	65	63	
8 Tillie Wakes Up	79	78	
8 The Hungry Heart	87	83	
9 The Square Deal	66	69	
3 A Girl's Folly	65	75	
5 The Red Woman	49	48	
5 The Family Honor	66	61	
[illegible] The Dancer's Peril	71	67	
5 The Social Leper	65	65	
5 The Page Mystery	55	57	

PERFECTION

Reports	% P. P.	% B. O.	Repeat
7 Graustark	85	91	[illegible]
11 The Ne'er Do Well	91	77	7
6 The Prince of Graustark	85	81	[illegible]
11 Skinner's Dress Suit	[illegible]	[illegible]	7
5 Skinner's Bubble	[illegible]	75	
7 Filling His Own Shoes	58	65	
[illegible] The Man Who Was Afraid	77	69	1
7 Skinner's Baby	87	84	1
5 Efficiency Edgar's Courtship	70	51	
5 Ruggles of Red Gap	80	46	
5 The Unbeliever	93	90	2

PATHE

Reports	% P. P.	% B. O.	Repeat
6 Excuse Me	90	73	[illegible]
6 Madame X	71	91	[illegible]
8 Little Mary Sunshine	90	78	1
7 The Shine Girl	73	64	
8 Shadows and Sunshine	63	78	[illegible]
7 Joy and the Dragon	78	71	1
5 Her New York	82	[illegible]	2
[illegible] Kick In	78	71	1

PARAMOUNT

Reports	% P. P.	% B. O.	Repeat
7 Tess of the Storm Country	88	[illegible]	2
11 Wildflower	89	82	6
7 The Crucible	92	84	[illegible]
5 The Sign of the Cross	79	85	
9 Cinderella	84	91	[illegible]
5 The Goose Girl	95	95	4
6 David Harum	82	78	1
[illegible] Pretty Sister of Jose	84	82	2
7 Dawn of a To-morrow	83	88	1
[illegible] Chimmy Fadden	91	75	1
6 Kindling	81	82	
10 Seven Sisters	84	83	1
11 Rags	91	93	5
[illegible] Helene of the North	87	81	[illegible]
6 A Girl of Yesterday	89	88	[illegible]
12 Carmen	82	85	[illegible]
13 Still Waters	92	[illegible]	7
9 Madame Butterfly	82	[illegible]	[illegible]
7 Bella Donna	92	77	[illegible]
5 Chimmy Fadden Out West	88	76	2
[illegible] Gentleman From Indiana	86	78	
10 Prince and the Pauper	[illegible]	87	5
18 The Cheat	84	[illegible]	12
10 The Old Homestead	88	84	7
8 Mice and Men	84	80	5
13 Trail of the Lonesome Pine	75	87	[illegible]
10 Out of the Drifts	89	[illegible]	4
14 Poor Little Peppina	88	84	[illegible]
10 Molly Make Believe	87	82	[illegible]
16 Maria Rosa	81	[illegible]	4
23 Silks and Satins	85	[illegible]	[illegible]
35 Hulda from Holland	95	94	25
25 Little Lady Eileen	87	89	10
18 Ashes of Embers	85	83	7
11 Miss George Washington	95	95	11
6 The Roadside Impresario	48	34	
21 Snow White	95	95	[illegible]
7 Heir of the Ages	34	[illegible]	
7 At First Sight	53	41	
[illegible] The Highway of Hope	38	34	
5 The Little Boy Scout	54	55	
7 Forbidden Paths	59	58	
9 Hashimura Togo	70	50	
7 What Money Can't Buy	42	50	
8 The Amazons	97	[illegible]	
10 Mysterious Mrs. Terry	80	78	
7 The Law of the Land	40	46	
6 The Varmint	77	65	
9 The Hostage	68	59	
5 Little Miss Optimist	32	33	
7 The Ghost House	60	61	
9 Double Crossed	74	63	
6 The Trouble Buster	48	51	
10 Bab's Diary	93	87	
10 The Call of the East	52	47	
5 Tom Sawyer	87	82	2
[illegible] The Hired Man	76	63	
5 Clever Mrs. Carfax	68	47	
[illegible] Keys to the Righteous	50	38	
6 Bab's Burglar	91	79	1
5 Molly Entangled	60	[illegible]	
11 Playing the Game	80	65	
6 Madame Jealousy	55	47	
9 One More American	77	64	
12 Sunshine Nan	64	68	
6 Wild Youth	73	68	
9 La Tosca	65	63	
10 Rich Man—Poor Man	67	[illegible]	
6 Love Me	61	62	
[illegible] Eve's Daughter	66	[illegible]	
7 Huck and Tom	93	91	1
7 The Family Skeleton	58	67	
[illegible] Naughty—Naughty	67	60	
[illegible] The Honor of His House	74	67	
5 The House of Silence	74	71	
5 Mile-a-Minute Kindall	[illegible]	58	
6 Prunella	76	65	

FOX

Reports	% P. P.	% B. O.	Repeat
5 A Fool There Was	84	97	2
5 Should a Mother Tell	85	75	
9 Two Orphans	85	87	4
6 A Soul of Broadway	85	80	2
6 Destruction	76	90	1
6 The Serpent	92	93	1
11 The Eternal Sapho	84	87	[illegible]
22 East Lynne	[illegible]	85	[illegible]
18 Man From Better Rootes	82	81	2
27 Under Two Flags	95	92	17
19 Her Double Life	84	84	[illegible]
12 Romeo and Jullet	[illegible]	86	[illegible]
7 The New York Peacock	83	79	
6 A Tale of Two Cities	97	[illegible]	[illegible]
5 Alladin's Lamp	68	69	
5 The Birebrand	64	34	

ARTCRAFT

Reports	% P. P.	% B. O.	Repeat
16 Poor Little Rich Girl	97	96	11
15 Broadway Jones	94	82	[illegible]
15 In Again—Out Again	86	87	5
[illegible] A Reckless Romeo	89	78	[illegible]
10 The Little American	94	94	3
12 Wild and Wooley	96	96	[illegible]
8 A Roughhouse	96	93	2
11 Down to Earth	91	91	
10 Barbary Sheep	80	72	
9 Rebecca of Sunnybrook Farm	99	99	1
9 Man From Painted Post	91	94	2
6 Oh Doctor!	82	84	
6 The Narrow Trail	89	94	2
7 The Woman God Forgot	86	82	1
5 The Rise of Jenny Cushing	67	56	
[illegible] Stella Maris	82	[illegible]	
[illegible] Blue Blazes Rawden	79	79	
10 Headin' South	81	73	
5 Wolves of the Rail	[illegible]	[illegible]	[illegible]
10 Amarilly of Clothesline Alley	89	[illegible]	3
[illegible] The Whispering Chorus	76	67	1
8 The Blue Bird	78	[illegible]	1
7 The Tiger Man	[illegible]	80	
9 Mr. Fixit	88	80	2
5 Hit-the-Trail Holliday	94	62	

METRO

Reports	% P. P.	% B. O.	Repeat
6 The Soul of a Woman	93	80	1
5 What Will People Say	80	84	
6 A Man and His Soul	83	83	2
8 The Wall Between	78	82	1
15 The River of Romance	87	76	7
10 Mr. Fourty Four	88	93	5
13 The White Raven	86	81	4
14 The Promise	82	[illegible]	3
7 The Slacker	98	90	[illegible]
6 The Haunted Pajamas	83	74	
5 The Greatest Power	42	52	
5 Aladdin's Other Lamp	51	50	
5 The Soul of Magdalene	44	[illegible]	
5 Under Handicap	83	70	
5 The Avenging Trail	73	73	
9 Revelation	93	86	[illegible]

SERIALS

Reports	% P. P.	% B. O.	Repeat
14 Patria	84	77	
5 Liberty	91	92	
10 The Iron Claw	93	[illegible]	
[illegible] The Shielding Shadow	91	92	

GOLDWYN

Reports	% P. P.	% B. O.	Repeat
14 Polly of the Circus	92	89	3
11 Baby Mine	82	[illegible]	1
6 Fighting Odds	29	32	
7 The Danger Game	65	57	
6 The Floor Below	70	59	
11 The Face in the Dark	71	67	1
[illegible] Joan of Plattsburg	71	62	
8 The Fair Pretender	69	54	
5 Our Little Wife	64	43	
5 The Beloved Traitor	59	53	

VITAGRAPH

Reports	% P. P.	% B. O.	Repeat
14 The Battle Cry of Peace	96	83	[illegible]
16 God's Country and the Woman	81	86	4
9 The Island of Regeneration	84	83	[illegible]
6 Green Stockings	88	88	2
18 The Combat	79	81	1
8 My Official Wife	90	82	4
6 Within the Law	[illegible]	97	1
6 Message of the Mouse	71	73	
6 The Stolen Treaty	[illegible]	66	
9 Over the Top	87	81	[illegible]

SELECT

Reports	% P. P.	% B. O.	Repeat
16 The Common Law	83	90	5
6 The Easiest Way	88	87	2
6 The Lone Wolf	87	75	1
8 Poppy	[illegible]	79	
5 The Law of Compensation	74	70	
7 The House of Glass	76	58	
6 Ghosts of Yesterday	80	73	[illegible]
8 Up the Road With Sally	87	69	
[illegible] The Marionettes	78	60	
6 The Studio Girl	70	66	
6 The Honeymooners	72	66	
7 The Reason Why	69	63	
8 The Shuttle	76	72	
10 De Luxe Annie	93	72	1
5 The Floor Below	68	56	

SPECIAL FEATURES

Reports	% P. P.	% B. O.	Repeat
7 Birth of a Nation	100	100	6
[illegible] The Libertine	83	81	[illegible]
7 The Eternal City	93	96	4
6 Little Girl Next Door	77	88	[illegible]
8 Where Are My Children	79	84	[illegible]
[illegible] Womanhood	[illegible]	84	[illegible]
[illegible] The Barrier	90	81	
5 On Trial	[illegible]	76	
6 Daughter of the Gods	70	65	[illegible]
6 The Woman and the Law	84	58	1
6 The Honor System	79	67	

MUTUAL-CHAPLIN

Reports	% P. P.	% B. O.	Repeat
[illegible] The Floorwalker	89	90	[illegible]
16 The Count	88	86	[illegible]
7 Behind the Scene	[illegible]	91	[illegible]
9 The Rink	96	99	[illegible]
[illegible] Easy Street	95	100	[illegible]
14 The Cure	94	95	[illegible]
5 The Adventurer	96	[illegible]	

Keep Your Shirt On!

(Continued from page 1)

An orator had been running wild without much success and then Bill stepped out and made a few quiet remarks with a kick or two and a couple of well-timed wallops. He got results.

Incidentally, this happened between the acts of Alice Brady's show, "Forever After." While I think of it, I want to tell you that Alice put the show over beautifully. Father W. A. can certainly be proud of Daughter Alice and I know he is.

Now, have you got it—This Hun peace talk may make some folks think the Liberty Loan unnecessary. You are needed to help put it over. The epidemic may be bad but war is worse. We've got to give the Hun hell!

Theatre owners can do wonderful things in this Loan work.

You should run a Liberty Loan film every day!

Every member of your organization should be working for the Loan—and doing it because they want to!

Every piece of advertising you issue should have a Liberty Loan message with a kick in it!

DON'T DO YOUR BIT—DO YOUR ALL!!!!

Wid Gunning

Continuity

Thousands of dollars are wasted every time a director is started to work with a continuity which contains unnecessary scenes which are afterwards eliminated in the cutting room.

Every producer knows how his overhead piles up when the director must halt production to patch up bad continuity.

It's good business to get your continuity right before you start. That is where I come in. I am free lancing so that you may call me in immediately to straighten out that "sick sister."

ARTHUR EDWIN KROWS

155 Hawthorne Avenue,
YONKERS, NEW YORK

My Phone is Yonkers 5492

On The Way

David Lloyd George

By SIR SIDNEY LOW

The Romantic Life Story of
the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON
(Under the sole direction of MAURICE ELVEY)

TEN PARTS

TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bookmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

America and Lloyd George

To-day the entire world hangs upon his every utterrance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

Like Abraham Lincoln

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The "Ideal Film Renting Co.," whose famous master-pieces such as "MY OLD DUTCH" and "MASKS AND FACES" found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

Showing Soon

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD," 76-78 WARDOUR STREET, LONDON, W. 1., and arrange without fail to be represented at the Trade Show.

A MODEL CINEBIOGRAPHY.

! THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

NOTE.—The picture has been so construed that it may be released in episodes or completely.

FRANK POWELL PRODUCTIONS *presents* "THE FORFEIT"
from Ridgwell Cullom's famous novel
featuring HOUSE PETERS
supported by JANE MILLER

Distributed as part of HODKINSON SERVICE at
all General Film Exchanges

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, November 17, 1918 Vol. VI, No. 41 Price 25 Cents

It will make the women's tongues wag.

D. W. GRIFFITH

presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by
D. W. Griffith

ON the fingers of one hand you can count all the motion pictures produced by that splendid screen genius, D. W. Griffith, in the last five years. Here's the list—check them for yourself.

"The Birth of a Nation" —One!
"Intolerance"—Two!
"Hearts of the World" —Three!
"The Great Love" —Four!
And—Five!

"The Greatest Thing in Life"

Story by
Capt. Victor Marier

Lillian Gish and Robert Harron are in this wondrous tale of the American snob who came out of the death and muck of France's trenches with life's most precious gift.

D. W. GRIFFITH'S

Story of

VICTORY!

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VI, No. 41 Sunday, November 17, 1918 Price, 25c.

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President and Treasurer

LYNDE DENIG, Editor

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Features Reviewed

Olive Tell in.....SECRET STRINGS
Metro .....Page 2
Tom Moore in .....THIRTY A WEEK
Goldwyn .....Page 3
Henry Irving Dodge's.....THE YELLOW DOG
Universal Special ..... Page 5
Elmo Lincoln and Enid Markey in
THE ROMANCE OF TARZAN
National Film Corp.—First Nat'l.....Page 7
Edna Goodrich and Stuart Holmes in.....TREASON
Mutual ..... Page 9
J. Barney Sherry with Belle Bennett in
RECKONING DAY
Triangle ..... Page 10
Private Harold Peat in.....PRIVATE PEAT
Paramount-Artcraft Special.....Page 11
Alice Joyce in.....EVERYBODY'S GIRL
Vitagraph ..... Page 13
Mary Miles Minter in
ROSEMARY CLIMBS THE HEIGHTS
American-Pathe ..... Page 15
Pauline Fredericks in
A DAUGHTER OF THE OLD SOUTH
Paramount ..... Page 18
Carlyle Blackwell & Evelyn Greelev in
THE ROAD TO FRANCE
World ..... Page 19
Helen Martin in.....THE MOTHER AND THE LAW
Super Art Features, Inc.....Page 21
Jane and Katherine Lee in.....SWAT THE SPY
Fox Film ..... Page 22
Evelyn Nesbit in .....THE WOMAN WHO GAVE
Standard Fox ..... Page 23
Enid Markey & Edward Coxen in
MOTHER, I NEED YOU
Carleton Prod.—Ernest Shipman Distr.Page 25
Julia Arthur in..THE WOMAN THE GERMANS SHOT
Plunkett & Carroll Special.....Page 27
Maurice Tourneur's Production of.....WOMAN
Hiller & Wilk Special.....Page 28
Catherine Calvert in.....OUT OF THE NIGHT
Keeney Prod.—Sherry Service .....Page 29
Enid Bennett in .....WHEN DO WE EAT?
Ince-Paramount ..... Page 31
Charlie Chaplin in.....SHOULDER ARMS
Chaplin Special—First National .....Page 32

For Filing Reference Purposes

This issue contains reviews which have been printed in the "Daily" during the shut down caused by the influenza plague. Since the Sunday issue is essentially for filing purposes, I feel that these reviews should be so presented that they may be convenient for reference.

Don't Be Flippant About Plague

Everywhere the theatres are re-opening after one of the most terrible plagues this country has ever seen.

The five weeks' shutdown in the industry was a startling move. Naturally, it has caused many truly important discoveries, to the men concerned with production.

To the theatre owners, however, the plague has meant just one thing. Their houses have been closed, or their business has been affected, and they have had few new pictures to show.

The resumption of normal activities on the part of the theatre owners, brings a problem in expression which must be given careful consideration, or it will have a serious, unfavorable effect.

When we were first stricken with the epidemic, it became the subject of joking cartoons and funny remarks by most everyone. It was nicknamed the "flu" and many people still are inclined to consider it as a subject for jest.

The truly important idea that I want to register here and now with every theatre owner, is, that while I appreciate the desire to get into his announcement of the reopening of his theatre, the tone of pep and enthusiasm over what is to be, I still want to impress most sincerely the necessity of not joking about the recent terrible epidemic.

Many of you will understand what I mean, and a good portion of you exhibitors will have already had this point, because you have lost someone close to you.

It is a peculiar thing about this world, but we seldom take death or disaster seriously unless it affects us personally.

The plague which has just swept this country has cost the lives of so many hundreds of thousands, that you can easily understand that in every community in this country, a very large percentage of those who attend your theatre have lost someone close to them.

For that reason you must not speak lightly of the epidemic or joke about the "flu."

If you have already made your announcement, check it over and see if you have been flippant. If you have, and you feel unable personally to properly express what I know you feel in this matter, when it comes to your mind, go to the editor of your newspaper and ask his assistance in properly framing a statement which will offset any possible injury which you may have done yourself with your patrons through taking too flippant an attitude towards this calamity which has visited our country, that has in a few weeks, caused many many times the disasters that the four years of war has caused to America.

Decidedly Interesting Crook Play Has Been Given Excellent Production

Olive Tell in

"SECRET STRINGS"

Metro

SUPERVISED BY .....Maxwell Karger
DIRECTOR .....John Ince
AUTHOR .....Kate Jordan
SCENARIO BY .....June Mathis
CAMERAMAN .....Franklin Williams
AS A WHOLE....Human characterizations, a decidedly classy atmosphere and intelligent handling make this register with a bang. Will surely entertain.
STORY.....Society crook stuff with excellent twists. Physical resemblance idea of detectives impersonating host and hostess improbable but will escape criticism on account of excellent treatment.
DIRECTION.....Kept this decidedly classy all the way and made characters human with excellent plot development and masterful handling of situations and individual touches.
PHOTOGRAPHY .....Splendid throughout
LIGHTINGS.....Superb with many effective bits registered.
CAMERA WORK.....Very fine indeed
STAR.....Wonderfully appealing and sincere. Very easy to observe and made emotional scenes register.
SUPPORT.....Truly exceptional. Every character, from the smallest bit up, fitted role perfectly.
EXTERIORS.....Very pleasing; many beautiful shots
INTERIORS.....Always impressive and in good taste and lightings helped a lot.
DETAIL....Not a jarring note; many excellent touches
CHARACTER OF STORY.....Clean and surely holds interest.
LENGTH OF PRODUCTION.....About 5,000 feet.

I CLAIM this is a bear of a film. The lightings and atmosphere are truly artistic; the handling and direction excellent; the cast, without exception, fitted their respective roles perfectly, keeping this human and real all the way, and the story certainly held your attention all the time you were watching it. The excellent combination of all the elements that go to make a good production, such as this, certainly don't come often and my hat is off to Metro for the way this has been put over.

The story concerned a girl who was unwittingly made partner to a carefully premeditated jewel robbery scheme in the belief that she was helping a friend of her no-good husband's who had been swindled out of some mining property. By a cleverly arranged plan, the husband, through a previously cultivated personal acquaintance with the elderly and wealthy mistress of the home he has planned to rob, gets her a position as companion for the mistress, that she may gain the confidence of the family and learn the secret location of the private safe. Of course she is led to believe that the purpose of getting this information is to obtain the stolen deed to the friend's mines, not knowing that it is the priceless family jewels that her crook-husband is after.

With Shero installed in the home, where she is much loved and respected we have her falling in love with the visiting nephew of the family. On the night selected for the robbery, all the members of the family are drugged and we see them falling asleep while the crooks obtain the jewels unmolested. Then they pull a whale of a surprise kick by having all of the apparently doped folks coming out of it and getting the crooks, it developing that two expert detectives had impersonated the host and hostess while the only maid in the house who was not implicated in the robbery had switched the doped coffee. Shero's worthless husband is killed when he attempts a get-away (and he sure pulled a bear of a flop down the stairs when shot) and after Shero is cleared when it is proved that she had been compromised, we get the happy ending with Hero and Shero.

The scenario construction in this was excellent. We had just the right amount of the mystery-suspense element developed without making this confusing at any stage and the surprise kick at the finish, while the physical resemblance idea was rather hard to swallow, certainly gave this a wallop that registered.

Seldom have I seen a film handled as well as this one was; every situation was developed logically and naturally with many effective touches registered throughout. Miss Tell is surely going to win a host of followers through her work in this and the entire supporting cast was excellent.

Hugh Thompson was a thoroughly satisfying Hero, William Kelly made the willun-crook character convincing and effective, Bert Tuey made the small part of the accomplice stand out and others who did excellent work were: John Smiley, John Daly Murphy, Marie Wainright (who deserves special mention), Hugh Jeffrey, Barbara Winthrop and Edward Lawrence.

They'll Surely Like It. Double Your Efforts and Get Them In

The Box Office Analysis for the Exhibitor

Boys, if you can't take this production and do some real business with it, there's something wrong with the internal equipment of your show shop. The star may be new to your fans but she surely registers and the production will certainly please any kind of an audience. I think it is possible to do big business on any good film that strikes a popular appeal, regardless of the pulling power of the title or star, if you go to it with the knowledge that you've got a bear of an attraction to offer and step out along unusual lines in your advertising. Bear in mind that you make money on state rights attractions because they cost you more and you double your efforts in putting them over because you've got a bigger nut to crack. With this same effort expended on a better than average program attraction there is no excuse for your not doing the same proportionate business if you go after it in a big way. Check back. How many state rights films on which you have made money have been sure-fire box-office bets on the face of them? Can't you name several that pulled because of the additional advertising furnished and the doubled effort on your part? Step out on this. It will stand it.

Use the star's photos liberally in your ads and lobby for she is sure going to become a real favorite. You might mention the fact that she co-starred in "To Hell With The Kaiser" because that film has done a whale of a business and her work in that production will certainly be remembered by all who saw it.

Pleasing Personalities In Delightfully Human Romantic Comedy Drama

Tom Moore in

"THIRTY A WEEK"

Goldwyn

DIRECTOR .....Harry Beaumont
AUTHOR .....Thompson Buchanan
SCENARIO BY .....J. Clarkson Miller
CAMERAMAN .....George Webber
ART DIRECTOR .....Hugo Ballin
AS A WHOLE.....Pleasing personalities in human little romance registers as delightful entertainment but photography marred offering considerably.
STORY.....The old idea of the chauffeur marrying the "chauffed" but it certainly has been made delightful by handling and some great titles.
DIRECTION.....Kept this human and developed characterizations and incidents effectively with many good little touches registered.
PHOTOGRAPHY.....Generally had a grainy and off-focus effect that marred offering decidedly. May have been rush print.
LIGHTINGS.....Generally too contrasty and grainy photography discounted few effects registered.
CAMERA WORK .....Satisfactory
STAR.....The goils will think him "jest grand"; he sure is likable and interesting to watch.
SUPPORT.....Miss Bankhead very pleasing and others balanced nicely.
EXTERIORS.....Well selected but photography discounted them.
INTERIORS Effectiveness lost in hazy photography and contrasty lightings.
DETAIL.....Hands weren't made up in close-up in auto; individual touches and titles great.
CHARACTER OF STORY.....Wholesome and pleasing romance.
LENGTH OF PRODUCTION.....About 4,800 feet

IF Tom Moore hasn't started making money for you yet "on his own," you'd better start working on him because he's surely going to land among the big ones if they give him half a chance. Developing a new star means co-operation all around and that includes the exhibitor so you may as well start your little noise now.

This was the old stuff of the "Thirty a Week" chauffeur marrying the millionaire's darter whom he was paid to "chauff" and it certainly gets over as delightfully human entertainment the way it has been handled. Shero is being rushed by a semi-willun whom she can't see and she does like chauffeur Tom so she plans to win him over for her own and they give us some delightful business where she gets Tom to drive her out in the country in the car where she swipes a part of the machinery, making it necessary for them to remain in the car all night, so she can be "compromised" and demand that Tom marry her. This was her ruse to overcome her parent's objections to her marrying a chauffeur.

Tom and Shero live happily on his "thirty a week" until he loses his job through the machinations of Shero's irate father and willun. A friend offers Tom a chance to run his car in a race, which he accepts, winning three hundred dollars.

In the meantime a sick pal of Tom's has been ordered to Arizona by his doctor in order to save his life and when the pal's wife sees Tom after the race, he gives her the money. The transaction is witnessed by willun, who immediately goes to Shero and cooks up a different story with the result that she returns to her parents and starts divorce proceedings. Shero's lawyer learns the truth about Tom's disposition of the money, Shero's father sends for him and the couple are happily reunited.

Director Harry Beaumont smashed all precedent by having Tom come in second instead of winning the auto race by a margin, for which I thank him. There was one bit in this where Alec B. Francis, as Shero's father, told willun to "Go to hell." This was registered without a title but any audience will get it and it will sure get a yell.

The titles in this were immense and will certainly gather a bunch of hearty laughs and we had many delightful romantic bits which registered because they were natural and human.

It is certainly to be regretted that the photography all through this was decidedly faulty. It was never clearly defined, having a grainy, muddy appearance that discounted the offering very noticeably. This may have been a bad print, rushed out in time for the Rialto showing, but it certainly looked terrible in spots and did not match up with the usual Goldwyn high standard at any time.

We have a decidedly pleasing shero in this who appears on the program as Tallulah Bankhead, which name is rather "intrikut" and hard to remember and I hope she considers the advisability of condensing it before we get used to her because she has certainly won a permanent place in the films through her work in this.

Alec B. Francis did his usual fine work as the stern father who worked up a smile for the finish; Grace Henderson was excellent as Tom's mother; Warburton Gamble was a good cast-off suitor while Ruth Elder and Brenda Ferber completed the cast.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Is Human and Wholesome and Audiences Should Thoroughly Enjoy It

The Box Office Analysis for the Exhibitor

Tom Moore in

"THIRTY A WEEK"

Goldwyn

It's human and wholesome and will gather a lot of laughs, and with the pleasing personalities that appear, you certainly ought to please your customers when you play this delightful offering.

I think "Thirty A Week" is a bear of a box-office title when hooked up with the fact that this is the story of a chauffeur who tried to keep a wife, who had been accustomed to unlimited luxuries, on that amount.

You might ask them in your ads:

"Could you support a wife on 'Thirty a Week?" Of course it's possible and there's lots of 'em doing it but Tom Moore's wife came from a millionaire family and that made it more 'intrikut.' But see this delightful little romance and discover how he did it. You might get some valuable pointers."

Or you might say:

"If you were a millionaire's daughter, could you love a man enough to marry him if he was a chauffeur and earned thirty a week? See Tom Moore in 'Thirty a Week'."

"Is it a fact that the girl does the proposing in most cases? Of course, the girls will deny it, but isn't it a fact fellers? See Tom Moore in "Thirty a Week'."

Since Tom Moore is new as a star, it might be a good stunt to use a large photo of him in your lobby with the caption: "If you don't know this new Goldwyn star, it's about time you were getting acquainted. Come in and see him in his latest comedy-drama, 'Thirty a Week'." You could carry out the same idea in your newspaper ads.

THE BIG STAGE SUCCESS OF 1918

"THE BETTER 'OLE"

THE BIG FILM SUCCESS OF 1918

"THE BETTER 'OLE"

PEACE IS HERE; BE MERRY WITH

OLD BILL!

(Exactly as Created by Bairnsfather)

Releasing Announcement Shortly

CINEMA DISTRIBUTING CORPORATION

218 West 42nd Street New York City

Lacks Dramatic Punch But Drives Home A Thought To Americans

Henry Irving Dodge's

"THE YELLOW DOG"

Universal Special

DIRECTOR.....Colin Campbell
AUTHOR.....Henry Irving Dodge
SCENARIO BY .....Elliot J. Clawson
CAMERAMAN.....Harry Neumann
AS A WHOLE...Effective propaganda because of theme although fails to hit any dramatic high spots and action moves very slowly until finish.
STORY....Hits true patriotic angle and its circulation in Saturday Evening Post should put it over.
DIRECTION...Made most of story that lacked dramatic situations for swift-moving film production and injected many good kid touches that lifted offering.
PHOTOGRAPHY...Just straight stuff. Not distinctive.
LIGHTINGS.....Generally too uniform and frequently harsh on faces.
CAMERA WORK.....Generally very good
CAST.....All very satisfactory with Hoyt and Short carrying away first honors.
EXTERIORS...Fitted atmosphere; ship-yard stuff very fine.
INTERIORS .....Acceptable
DETAIL .....Satisfactory
CHARACTER OF STORY...Every American should see it; should go great with young boys.
LENGTH OF PRODUCTION.....About 6,000 feet

THIS didn't adapt itself to picture purposes as well as Mr. Dodge's famous "Skinner" series but it drives home a thought and that thought, as a patriotic message, should go to every American.

The story is laid in the town of Danforth, which is YOUR town or any other town that isn't one hundred percent American, and shows how the efforts of one real American in that town organized a band of boys who called themselves the Boy Detectives of America, to run down German propaganda, the subtle, Yellow Dog kind, and make the town one hundred percent American.

They opened this up with several lengthy titles to put over the thought of the story and this was followed by one of the most effective shots in the offering, showing a sneaking mongrel dog roaming around some ash cans with his tail between his legs.

Arthur Hoyt is the real American whose fighting spirit is aroused when he hears pro-German gossip which is finding eager listeners with disastrous effect upon the morale and patriotic spirit of the town folk and he conceives the idea of organizing a band of boys whose business it is to run down every unpatriotic utterance that comes to their ears, their method of procedure being to ask "How Do You Know," whenever they hear a remark that the speaker can't back up.

Antrim Short was very good as the leader of the band of boys and they had a little romance between him and Clara Horton, although this was only incidental and had very little to do with the story.

Of course there was a spy plot in this, Frank Clark being the leader of a gang of spies who were working for the Kaiser by spreading propaganda harmful to the United States and finally putting over a scheme to set fire to the ship-yards. This plot was frustrated by Short, who very conveniently overheard the spies' plans by getting into the basement of Clark's house and having the door locked behind him, forcing him to go out through the front door. Then for suspense, they had Short oversleep so he would wake up just in time to warn his father at the shipyards the minute the spy was setting fire to the machinery.

There is a battle on between the spy and Short's father when Hoyt and Short arrive, the spy is shot while attempting to escape and Clark is discovered trying to make his get-away and sent to prison.

We had some very effective titles in this, which really dominated the action in the early part of the offering, and although this missed as tense drama, it drives home a thought which ought to start folks thinking.

Producers seem to think that it is necessary to have a man wear a Kaiser moustache in order to make him convincing as a German spy—they pinned one of these on the grocery clerk spy in this.

The ship launchings at the finish were very effective and served to put a little pep in the offering which closed with the regulation flag ending.

Others in the cast were: Will Machen, Frank Hayes, Frederic Starr, Ruby Lafayette, Ralph Graves, Lily Clark and Fred Kelsey.

Has Possibilities But Must Be Plugged Hard To Bring Results

The Box Office Analysis for the Exhibitor

This offers an opportunity for unusual advertising and real circus publicity and should be a big box office bet if you go after it with a vengeance, leaving nothing undone to let everybody in town know about the attraction and when you are playing it. But, because of the nature of the offering, it's one of those things that is very apt to die on your hands unless you do get out and plug it hard along unusual lines.

If it is possible for you to get a print of this for a special showing for the young boys in your town about a week ahead of your regular play date, this would enable you to organize your local Yellow Dog Club and have the younger element plugging for you so that when you play the attraction everyone's curiosity will be aroused—with the resultant big business.

You might have some cards printed with "HOW DO YOU KNOW" on one side and "See the 'Yellow Dog' at the Blank theatre," together with the date, on the other. Have your boys supplied with these at least a week ahead of the showing and get them to hand one to everybody they see.

The Universal press books will give you other information on the organization of the club. It is not absolutely necessary that you have a special showing for your local kids in organizing the club but it would help a lot in arousing their enthusiasm.

The Dodge story carries a thought that should be driven home and the production will get over if you plug it hard, but you MUST make up your mind to do this if you want to make it a financial success.

"TOPICS *of the* DAY"

THE best individual 4 minute feature shown in years. Booked at the Strand in New York and by important live-wire exhibitors throughout the country who appreciate a good thing.

Snappy, humorous, timely editorials, brief—each one carrying punch.

One thousand American newspapers contribute to make this a real feature.

Compiled by America's greatest news weekly

The Literary Digest

K. W. S. DISTRIBUTING CO., Inc.
51 EAST 42nd STREET

You can secure bookings at the best independent exchange in your terrytory.

Is Unconvincing, But Jungle Stuff and Action Make It Interesting

Elmo Lincoln and Enid Markey in

"THE ROMANCE OF TARZAN"

National Film Corp.—First National

SUPERVISED ..... Isadore Bernstein
DIRECTOR ..... Wilfred Lucas
AUTHOR ..... Edgar Rice Burroughs
SCENARIO BY ..... Wilfred Lucas and Bess Meredyth
CAMERAMAN ..... Not credited
ART DIRECTOR ..... Martin J. Doner
ART TITLES BY ..... Mon Randall
EDITED BY ..... C. R. Wallace
AS A WHOLE ..... Has good and bad spots but action and jungle atmosphere make it rather interesting and should be a moneymaker because of success of its predecessor.
STORY ..... Takes up story where original "Tarzan" film left off and brings ape man into civilization for concluding reels.
DIRECTION ..... Most of jungle stuff was very well handled but action was frequently unconvincing in modern sequence with several incidents allowed to happen very obligingly.
PHOTOGRAPHY .... Generally very pleasing. Some effective night shots and cloud effects.
LIGHTINGS ..... Generally very good although too contrasty at times, beautiful toning evened it up nicely.
CAMERA WORK ..... Very good
STAR ..... Lincoln. Excellent type for purposes of story. Miss Markey acceptable; didn't impress particularly.
SUPPORT ..... Satisfactory
EXTERIORS ..... Fitted atmosphere; jungle stuff excellent.
INTERIORS ..... Generally very good
DETAIL ..... A few slips; will get by
CHARACTER OF STORY .... Adventure meller; should hold special appeal for kids on account of animals and action.
LENGTH OF PRODUCTION ..... 6,481 feet

THIS should please generally on account of the interesting jungle atmosphere the diversity of locations which figure and the wild meller action and it will undoubtedly prove a big box-office attraction because of the wide circulation of the Tarzan stories and the first Tarzan film which was released last February.

This is presented as a sequel to "Tarzan of the Apes" and starts out with a pictorial synopsis of that film, which was very well handled and will make the story and the origin of the "Ape-man" clear to those who did not see the previous production.

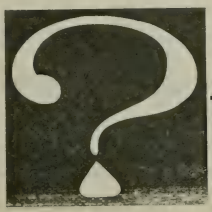
Tarzan, according to the story, is heir to a title in England which will revert to willun in the event that he is not found alive. After Tarzan has rescued willun from the natives, the searching party take to their boat, willun telling Shero Enid Markey who has fallen in love with the Ape-man, that he had seen Tarzan meet his death. The party returns to England, later coming to America, and we have Trazan very conveniently obtaining passage on a boat that brings him to America, where he and Shero are brought together again.

After Tarzan is dressed up in civilized clothes and takes a fling at society, willun succeeds in bringing about the usual misunderstandings, with the aid of a dance hall dame who compromises him, and we have Tarzan returning to the jungles again. Shero learns the truth and follows to him to the island, where they are brought together for the clutch.

The offering was very inconsistent in spots and frequently the wild action and convenient happenings will get laughs. One scene in particular, is bound to get a yell out of any gang and detracts considerably from the dramatic punch of the film. After the misunderstood situation in America, a title told us that he was returning to his former haunts and then we opened up on a beach shot which showed him coming away from the ocean with a suit-case. This made it appear as though he had walked the entire distance across the ocean as there was no boat in sight and the camera angle showed him coming straight from the water's edge.

Much credit is due Mr. Doner, who is responsible for the technical detail in this. While some of the jungle stuff in the former film was taken in the South, I happen to know that all of the jungle atmosphere in this was constructed "Somewhere in Hollywood" by Mr. Doner and it has certainly been well done.

Others in the cast were Cleo Madison, Colin Kenny, Nigel de Brullier, Phil Dunham, Thomas Jefferson, Clyde Benson and John Cook.



—No NOT A WAR DRAMA

Should Be A Box-Office Bet and Will Be Accepted Generally

The Box Office Analysis for the Exhibitor

Elmo Lincoln and Enid Markey in

"THE ROMANCE OF TARZAN"

National Film Corp.—First National

Undoubtedly this will pull business and it is merely a matter of good showmanship for every exhibitor who played "Tarzan of the Apes" to good business to reach out for this film, which should do as well, if not better, because of the accumulative advertising accruing from the first production of which this is a sequel.

While this has many technical shortcomings which may cause critical audiences to pick flaws in it, it provides sufficient entertainment and is interesting enough because of the jungle stuff and the action bits to put it over with the average audience who will be satisfied with the offering as a whole.

The exhibitor's competitive advertising contest which is being conducted by the First National Exhibitors Circuit on this film should provide a raft of material for exhibitors who will run this offering after the first run houses have played it and have sent in their ideas.

The oft suggested idea of co-operating with bookstores in advertising is of special significance on this particular film because of the extensive circulation of the Tarzan stories.

If you ran the first Tarzan film, I would advise laying particular stress on the fact that this takes up the story where the other film left off and brings Tarzan into civilization. This should make it sound interesting. also make it plain that it is not necessary that they saw the first film in order to understand and enjoy this, which is a complete story in itself.

The Picture of the Hour!

"UNCONDITIONAL SURRENDER"

NOW that the cry "Kamerad!" has come from the Kaiser—

Now that the world is asking what fate is in store for the arch-foe of mankind—

Film buyers are offered this big, gripping, up-to-the-minute drama that shows the Kaiser punished as the public wants to see him punished; that tries the Hohenzollern before the court of World Justice, pronounces and carries out his fate. It is the picture of the hour, but it is also a picture of permanent value. The beauty of its scenes, stretching back into the dawn of history; its thrilling panorama of present events; its spectacle of humanity triumphant over its would-be crucifier, make it a drama that will live and earn money for the exhibitor long after ordinary screen dramas are forgotten.

The man who acts quickly will draw big profits from this picture.

For particulars apply to—

A. BLAIKIE DICK 25 WEST 44th STREET NEW YORK CITY

TELEPHONE, VANDERBILT 3900

Star Handicapped By Painfully Obvious Spy-Meller. Lacks Interest

Edna Goodrich with Stuart Holmes in

"TREASON"

Mutual

DIRECTOR .....Burton King
AUTHOR .....Harry Durant
SCENARIO BY .....J. Clarkson Miller
CAMERAMAN .....Sol Polito
AS A WHOLE.....Slow-moving routine spy-meller; utterly lacks action and situations to make it interesting.
STORY....Very frail material that is woefully obvious and fails to provide any suspense.
DIRECTION.....Failed to lift this noticeably. Provided a few good bits but generally let action drag and didn't work up any suspense.
PHOTOGRAPHY.....Generally ordinary; frequently muddy and off focus.
LIGHTINGS.....Either too uniform or too contrasty; failed to hit a soft, even medium and made no attempt for effects.
CAMERA WORK .....Satisfactory
STAR.....Had a few good moments but was handicapped by story and poor lightings.
SUPPORT.....Satisfactory although Heritage rather theatrical.
EXTERIORS.....Some good; generally satisfactory
INTERIORS .....Just acceptable
DETAIL.....Hand holding insert photographed black
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....4,750 feet

YOU knew what was going to happen all through this before the first reel was over, hence there was no interest or suspense developed and you just sat back waiting for them to get it over with so you could see the rest of the program or go out for a smoke. It was painfully slow, there was no little touches to relieve it, the plot was entirely obvious, it just failed to command your attention at any stage.

This started out with the time-honored situation of the wife who was neglected because her hubby was too busy working on chemical experiments to devote any time to her.

This caused her to accept the attentions of Stuart Holmes, the well-known he-vamp, so that later, when we saw hubby getting the "formula," and learned that "Stu" was a German spy who had been sent out to get it we knew darn well that he was going to utilize his friendship with Miss Goodrich for the purpose of obtaining it.

This he did by making Edna believe that the government detective who was sticking around the house was a German spy, and that she could aid her government by getting the "poipers" and delivering them to him, which she obligingly does.

Upon returning to the house after giving the "poipers" to "Stu," wifey learns that she has pulled a boner and goes to "Stu's" apartments to get them back. Then we have the w. k. struggle when "Stu" gets ruff and hubby and the Secret Service feller come to the rescue. "Stu" is pinched, the wife realizes she "done wrong" and just to make this a regulation spy meller they faded into hubby in a uniform and Edna in a red cross outfit for the clutch. Honest, that's all this amounts to. They could have put the whole story in one reel and then it would have dragged.

They brought in an incidental love affair between the butler and the maid in Edna's home in an attempt for comedy relief but this fell flat because the characters weren't funny or weren't given anything funny to do.

The idea of hubby's laboratory, in which such important experiments vital to the government were being made, being established adjoining the main hallway of the home with glass doors separating, was certainly all wrong.

Even if important government tests weren't being made, the penetrating fumes from various chemical experiments would certainly make this a very undesirable and disagreeable location for a laboratory in a private home.

The photography was noticeably bad all through the offering. This may have been partly the fault of the print although even a good print couldn't have offset some of the contrasty lightings and off-focus bits we got in this. It had a muddy, hazy appearance all the way and since the other subjects on the Stanley program came up sharp, I know the projection wasn't at fault.

Stuart Holmes convinced as the spy and did a rather good fall in the struggle sequence; Howard Hall was a satisfactory husband and Clarence Heritage was acceptable as the government agent, although he was rather theatrical.

Miss Goodrich made the most of her role, but because of the poor lightings and the slow-moving story, she had little opportunity to register anything unusual.

Unless You're Scheduled To Play This It Would Be Niftick To Duck It

The Box Office Analysis for the Exhibitor

I can't figure any reason why you should worry about this if you are not scheduled to play it. The story, players and action don't jar on you at any time but none of these important elements are sufficiently developed to make this register as worth while or a recompense for the time spent in seeing the offering. It just fails to get anywhere and you don't care, it fails to hold your interest or provide any twists that you didn't predict long before you get to them.

I can't figure a single new twist that you've got to offer in advertising this because every situation in the offering has been used, either in whole or in part, in countless similiar spy-mellers we have had very recently.

If you are running a daily change house and have got this coming you can probably get by with it because it isn't terrible. It just fails to stir anything; the main regrets caused will be the time spent in sitting through it.

In advertising this I would concentrate entirely upon the name of Miss Goodrich because I don't think the title will pull any business and I'm sure any mention of the story won't draw patrons in.

I'd just slide this over quietly without making any promises as to its merits or entertaining qualities and let it go at that.

The Hun Within and the Plot "Without" Fails To Stir Anything

J. Barney Sherry with Belle Bennett in

"RECKONING DAY"

Triangle

DIRECTOR.....Roy Clements
AUTHOR.....Robert E. Hill
SCENARIO BY.....Robert E. Hill
CAMERAMAN.....R. E. Irish
AS A WHOLE..Involved plot that never gets anywhere; fails to hold interest and lacks consistent and convincing note to make it register.
STORY.....The Wilhelmstrasse is in again; this time it's a pro-German scheme to appropriate war charities.
DIRECTION....Couldn't save this from becoming very ordinary "movie." Failed to keep plot development logical and let things happen very obligingly.
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Soft, even lightings were pleasing
CAMERA WORK.....Very good
STARS.....Their personalities helped this but couldn't overcome handicap of plot.
SUPPORT.....Satisfactory
EXTERIORS.....Very few but satisfactory
INTERIORS.....Very good and lightings helped
DETAIL.....Convenient
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....4,650 feet

THIS is one of those mystery things that is so mysterious that you don't know what it's all about half the time and because nothing really startling ever happens to hold your attention, you don't care.

At the finish, after they had landed the spy and proved his guilt, the effect was just "Bla-a-a," as far as stirring anything was concerned.

The spy what figured in this was conducting an ambulance corps training school as a means of obtaining money for the Kaiser under guise of war charities. Belle Bennett, a she-male attorney, is called in and sets her plans by getting a girl to enter the school and find out what's going on. Barney Sherry is Belle's fiance, and may as well have been left out of this entirely as far as advancing the plot was concerned. He has a son who is in love with the daughter of a member of the spy gang.

Willun overhears the daughter spilling the beans to Barney's son and kills her, making his get-away. The son is accused of the murder and at the inquest willun is brought in and confesses, clearing the son and busting up the spy ring. The way that this has been developed will be about as clear as mud to the average audience.

The way they planted incidents in this was sure obliging. After Willun had killed the daughter, we had the son pick up the gun which Willun had conveniently left on the scene and go over to the dead girl with it in his hand so the maid could come in and accuse him of the murder. Why he went through the actions as shown, and knelt over her with the gun in his hand, I can't figure. Maybe he was asking the dead girl if she had been shot. As a sure way of bringing the real murderer to justice and clearing the son, they had the German coat of arms and "Gott Mitt Uns" engraved on the handle of the gat. Of course, this made it look like a spy had had something to do with the murder.

They had Lee Phelps doing a little "defective" work in this and the way he put on a pair of smoked glasses and turned up his coat collar for a disguise was sure rich. It was about equivalent to making a Ford look like a Pierce Arrow by changing the radiator cap.

Jack Richardson as the willun-spy, was very good; Belle Bennett was very pleasing and Barney Sherry lifted every scene by his mere presence, although they didn't let Barney get mixed up in the plot at any time. The woman who ran the ambulance school insisted on holding a chin-fest with the lens whenever she had anything to put over. Lenore Fair was just acceptable as the girl who got shot and Tom Buckingham was Barney's son. Tom is a good cameraman.

Others who appeared were Lucile Desmond, Sidney De Gray, Louise Lester and Joe Bennett.

Personalities May Slide It Over, But Is Very Ordinary "Movie"

The Box Office Analysis for the Exhibitor

Outside of the personalities of J. Barney Sherry and Belle Bennett, who are at a decided disadvantage because of the way this has been handled, this has absolutely nothing that I can see to recommend it.

From a standpoint of photography, settings and lightings, this is considerably better than anything we have had from Triangle recently but the final impression left by the story is going to be very much muddled and confusing to the average audience. Consequently it fails to register as real entertainment.

You ought to know if the ordinary spy stuff is getting over in your particular community because we have certainly had enough of them recently. If you figure that your folks are getting tired of so much of the same thing, I would suggest side-stepping this angle entirely in your advertising, concentrating on the names of J. Barney Sherry and Belle Bennett, who should be sufficiently well-known to pull a little at the box-office if you have played any of their recent offerings. Jack Richardson also has enough to do in this to warrant your giving him equal billing with the stars, if his name means anything to your fans. Whatever you do, don't promise anything regarding the merits of this offering in your advertising.

Star Delightful In Appealing, Human Romance That Registers

Alice Joyce in

"EVERYBODY'S GIRL"

Vitagraph

DIRECTOR.....Tom Terriss
AUTHOR.....O. Henry
SCENARIO BY.....A. Van Buren Powell
CAMERAMAN.....Robert Stuart
AS A WHOLE..Slender plot made delightful by pleasing players and direction that kept it human and provided excellent comedy touches.
STORY.....Kept you interested all the way because it was decidedly human and entertaining.
DIRECTION....Made characters seem real and got the most out of every situation with many excellent touches registered. Comedy bits were great.
PHOTOGRAPHY.....Routine; lacked definition
LIGHTINGS...Generally too uniform with many scenes too contrasty; made faces appear chalky.
CAMERA WORK.....Satisfactory
STAR.....Truly delightful in lighter role than she has been playing recently; will surely win audiences.
SUPPORT.....Excellent; fitted roles perfectly
EXTERIORS....Very good; Comedy stuff well handled
INTERIORS.....Very satisfactory
DETAIL.....Many sure-fire bits
CHARACTER OF STORY..Wholesome and entertaining
LENGTH OF PRODUCTION.....About 3500 feet

THIS surely registers as decidedly pleasing entertainment that should go over with a bang anywhere. They have taken several well-known situations in this and built them into a human, delightful romantic offering that makes you feel good all over. Ordinarily, this would have dragged, because there really wasn't enough story material to justify making this into five reels and Director Tom Terriss is certainly to be commended for injecting little touches all through this in a way that made it carry right along without a dull moment.

This started out with the situation of the rich Hero going to Coney Island to get away from his set and business worries and accidentally meeting Shero, a poor girl from the tenements on an excursion with her girl chum. A romance quickly develops, both finding something in the other that was a delightful change from the people they were accustomed to being with. Later, while on another excursion, Hero proposes but Shero Alice makes a bad break by telling Hero about other fellows she had met, leading him to believe that she was "everybody's girl."

At this point, a fire breaks out on the boat and Hero, with the aid of a tough egg whom Alice had once befriended and who had trailed along unnoticed to make sure that Hero didn't "get fresh" with her, succeeded in quelling the panic and rescuing Alice, who had jumped into the water. Feeling that her foolish talk had caused Hero to lose his regard for her, Alice is broken hearted when the tough guy calls and tells her that he will "fix" it. He calls on Hero and they return together just in time to prevent Alice from going through with the w. k. stunt of shooting herself, after which we have the happy finish, the tough guy having in the meantime made good with Alice's girl chum.

We had some exceptionally well-worded titles in this, particularly the speech titles given Alice on the boat, getting over the average working girl's idea of a good time and fellows in general. These will hit home with most folks.

Percy Standing, as the tough guy, was a great character, and the business at the finish where he proudly displays a wrist watch will surely get a yell from the audience.

We had considerable Coney Island stuff in this, some of it taken at night, and while this may be bromide to folks around New York, I am sure it will be welcomed in other places, especially in the smaller towns where they don't have amusement parks. Director Terriss made these scenes effective by dissolving from different amusement devices into Shero's thoughts, she letting herself imagine that she was riding a real horse instead of the wooden one at Coney, and so on with the other devices.

The fire scene on the boat was very well handled and the cast was well selected throughout. Walter McGrail was a very pleasing Hero; May Hopkins was very good as Alice's chum, and others were William Carleton, Victor Stewart and Bernard Seigel.

Charles Giblyn
M.P.D.A.
Directing Mabel Normand for Goldwyn
"Peck's Bad Girl" "A Perfect 36" Another in Work

Boost Star Big. They'll Sure Like Her In This

The Box Office Analysis for the Exhibitor

Alice Joyce in

"EVERYBODY'S GIRL"

Vitagraph

Anybody that can't squeeze an evening's entertainment out of this is certainly in a bad way and isn't worth bothering about. Dog-gone it, it's human, it registers and it is certainly worth making a little noise about as a program offering.

If you've been playing Alice Joyce's pictures recently, she surely must have developed quite a following in your community because they like her immensely everywhere I've been and she is sure delightful in this.

In advertising this I would place a lot of emphasis on the name of Alice Joyce and tell them that this is a different role than she has been accustomed to playing. I would also mention the fact that the story is by O. Henry.

You might word an ad like this:

"They met accidentally. He was rich—she was poor, but neither was aware of the other's social or financial standing. She used to meet him in the park so he wouldn't see her shabby home. But one day he learned that she was living in one of the tenements that he owned. Then what happened? Not what you think. See Alice Joyce in 'Everybody's Girl.' "

Or you might use catch lines like this:

"What is the average girl's idea of a good time? See 'Everybody's Girl.' "

"How can a girl tell when to trust a man and when not? See 'Everybody's Girl.' "

COMING

Kitty Gordon

in

"ADELE"

The Compelling Drama of a Woman's Choice Between Love and Duty. Based on ***Adele Bleneau's*** great Romance "The Nurse's Story"

A SURPASSING SUPERPRODUCTION

Directed by Wallace Worsley

Supervision of Robt. Brunton

UNITED PICTURE THEATRES OF AMERICA, INC.

A National Co-Operative Association of Exhibitors

J. A. BERST
President

Executive Offices
1600 Broadway, N. Y.
Branches Everywhere

Star's Personality and Pleasing Cast Lift Slow Unconvincing Plot.

Mary Miles Minter in
"ROSEMARY CLIMBS THE HEIGHTS"
American-Pathe

DIRECTOR.....Lloyd Ingraham
AUTHOR.....Bernard McConville
SCENARIO BY.....Dan J. Whittaker
AS A WHOLE....Pleasing star and interesting cast in slow-moving story with melodramatic murder incident that failed to thrill or convince.
STORY....Combination of old situations weakened by anticipation of all climaxes.
DIRECTION....Kept players' personalities sufficiently prominent to offset plot's weakness.
PHOTOGRAPHY..Generally good except too much light on faces in medium and long shots.
LIGHTINGS...Good in closeups, pleasing as to general effect.
CAMERA WORK..Generally good except high lightings on faces in long shots.
STAR....Pleasing personality but handicapped by unconvincing situations.
SUPPORT..Good type who made individual parts stand out.
EXTERIORS.....Some very pleasing, not exceptional
INTERIORS ..... Satisfactory
DETAIL.....Acceptable except for story weaknesses
CHARACTER OF STORY....Has jealousy murder but will hardly offend.
LENGTH OF PRODUCTION.....About 5,000 feet

The average audience is going to accept this because they will like Miss Minter and the supporting cast, which is made up of good types in distinctive characters. The story takes about three reels to get innocent little Mary, a Dutch doll-maker from up New York State into the city, where arrangements are finally made for her to make a fortune from dolls.

Up to this time the story has been pathetically slow. Then to provide action and make it very "intrikut" the vamp who has been lurking in the offing looking "wicious" because hero liked Mary, cunningly steals Mary's revolver from an open drawer and theatens to kill her. There was no explanation as to just why sweet little Mary should have a revolver about the house, but the scenario writer needed that faithful old clue to the coming murder. Then, out of nowhere in particular, they dragged in a wild-eyed Russian with a boy who turned out to be the vamp's husband and son. She had sent hubby to Siberia and deserted son in Russia for which hubby killed her. By a convenient arrangement of circumstances hero and Mary had taken refuge in his room to escape from a storm. All the principals lived in the same studio building. When the Russian boy ran from the room where father was cutting up mother he drifted into hero's room, and being unable to speak English, they thought he was only afraid of the thunder. In the morning, the murderer who had hidden under the stairs, stole the boy away and there we had it, with sweet little Mary accused of murdering the vamp.

They had a trial scene and everything, but unfortunately, just about the time there was a possible chance of getting you interested as to what might happen, they uncovered the fact that the boy had been located, father having died down the river from wounds received in the struggle with mother, and so little Mary was released to welcome home artist hero who had been obligingly sent to Chicago where his opera had opened to great success while Mary was being tried for murder.

Except for the fact that the cast were rather interesting people, this thing never gets anywhere because it doesn't make you believe it. After waiting for so long for something to happen, it is particularly unfortunate that such trite melodramatic situations should have been picked to stand as the dramatic scenes in the story. Miss Minter was very pleasing, particularly in her close-ups, but unfortunately, many of the medium and long shots had so much light on the faces of the players that most of their expressions were lost. Allan Forrest was a nice hero despite his funny little mustache; the vamp was very vampy and oh so jealous, and the Russian who couldn't talk English got over as well as any one in the picture. Miss Minter's sister, Margaret Shelby, was quite pleasing as Mary's chum. Other members of the very good cast were George Periolat, Nanine Wright, Rosita Marstine, Charlotte Mineau, Jack Farrell, Lewis King and Carl Stockdale.

No One Will Rave But Most Folks Will Accept This.

The Box Office Analysis for the Exhibitor

I think you're safe in playing this because the average fan is pretty well satisfied today if he finds one good story in ten, and consequently, the personality of the star and the individual work of the supporting cast is going to put this over sufficiently well to have the gang go home satisfied.

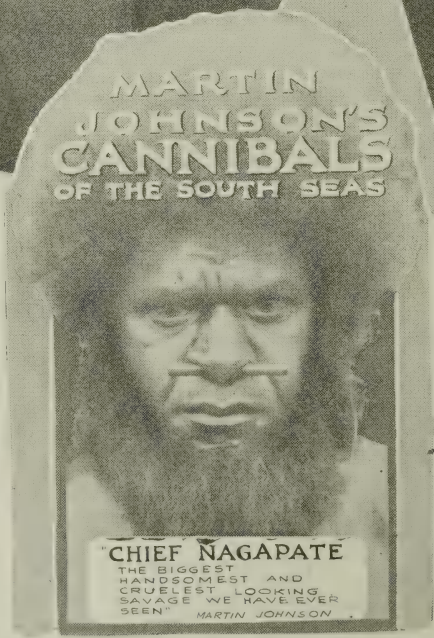
I would bet that no one is ever going to rave about this, because it never really gets anywhere and the dramatic scenes miss decidedly. Your average fan, today, however, has become so hardened to the routine stuff that is forced upon him with such great regularity, that he is more or less willing to take the crumbs and be content. When I speak of crumbs I mean pleasing moments resultant from watching a delightful star or distinctive cast, and certainly the players in this little offering did hold your attention remarkably well, considering the motions necessary to go through in order to attempt to make this convincing drammer. The title of this has very little box office value and yet it suggests something sweet and pleasing and fits in with what the average fan who likes Miss Minter will think she should be doing.

In advertising this, I would play up particularly the idea of it being the story of a little Dutch girl who won fame through the sale of wooden dolls carved by hand. If your regulars turn out when you have mystery stuff, you might go after this on the mystery angle by using lines like: "Who fired the shot that stopped the clock at 5 minutes past 3?" "Do you keep a revolver about the house? Sometimes it is more dangerous to you than the possible intruder. See Mary Miles Minter in "Rosemary Climbs the Heights." "Do you believe in circumstantial evidence? Are you sure about that? See 'Rosemary Climbs the Heights.'"

Big pictures of established value

Billie Rhodes

Henry B. Walthall



Eight de luxe features will be produced by the National Film Corporation of America, this coming year, with Billie Rhodes, christened by T. L. Tally, of Los Angeles, "the screen's daintiest star." The initial picture has just been completed, "THE GIRL OF MY DREAMS," of which the Los Angeles "Examiner" said—

Motion picture historians will chronicle the debut of Billie Rhodes as a full-fledged film star at Tally's yesterday as a complete success, histrionically, pictorially and financially. There has been greater premieres in this city, perhaps ("The Birth of a Nation's" and "Hearts of the World's," for instance), but none more enthusiastic from the audience's viewpoint, or more laudatory to a screen luminary.

Henry B. Walthall, the undisputed premier dramatic artist of the screen, will appear in a series of eight special photoplays produced by the National Film Corporation of America. The first "AND A STILL SMALL VOICE," contains every element that made Walthall famous in such productions as "The Birth of A Nation" and D. W. Griffith's picture "The Great Love." No portrayal before or since has so endeared a player to the American public as Walthall's "little Colonel" in "The Birth of a Nation."

The Cannibal pictures, photographed at the risk of life, according to Frederick James Smith, in the October issue of the Motion Picture Classic, have "ten times the grip of an average photoplay." S. L. Rothapfel, managing director of the Rivoli and Rialto Theatres in New York, says "The Johnson pictures will be welcomed by any intelligent exhibitor as a break in the terrible rut and routine of the so-called dramatic or comedy feature and besides will be a good tonic for any first-class theatre, and if properly exhibited will bring a big financial return."

They are an extraordinary feature attraction.

EXCLUSIVE CONTROL FOREIGN RIGHTS

"TARZAN OF THE APES" and "THE ROMANCE OF TARZAN"

backed by a world-wide business organization

William Desmond

The Prodigal Wife

Miss Lucy Cotton

Eight new and distinctive pictures are to be produced by Jesse D. Hampton with William Desmond in the stellar roles. The first of these big productions will be ready for release in January, No screen star has the youth, the magnetism, the virility, the force, the romantic charm of Desmond. All these qualities will shine out of his new subjects.

J. Warren Kerrigan

J. Warren Kerrigan as a young versatile player portrays the best in American life. His new pictures produced by Jesse D. Hampton, from big stories by prominent authors, will all be clean in conception, clean in production and powerful in theme. Five of Kerrigan's latest triumphs of the screen are ready for immediate release. They are "A Burglar for a Night", "A Dollar Bid", "Prisoners of the Pines", "Three X Gordon" and "The Drifters." All territory including Canada, except United States.

"The Prodigal Wife," a feature of distinction, is the first of twelve annual exceptionally dramatic photoplay productions to be released by Screencraft Pictures. "The Prodigal Wife" is from a story masterpiece by Edith Barnard Delano, published by Harper's and has been produced with a notable cast headed by Miss Lucy Cotton and Miss Mary Boland. All territory, including Canada, except United States.

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1600 BROADWAY
NEW YORK CITY

Handling and Atmosphere Lift Ancient and Slow-Moving Story

Pauline Frederick in

"A DAUGHTER OF THE OLD SOUTH"

Paramount

DIRECTOR .....Emile Chautard
AUTHORS.....Alicia Ramsey and Rudolph de Cordova
SCENARIO BY .....Margaret Turnbull
CAMERAMAN .....Jacques Bizuel
AS A WHOLE.....Pleasing atmosphere and handling lift ancient plot but fail to make it interesting.
STORY.....Shero leaves old lover for city guy and returns to old lover for clutch. Formula 57.
DIRECTION.....Provided very good atmosphere and handled little detail touches effectively but couldn't make slender plot interesting and let some things happen very obligingly.
PHOTOGRAPHY .....Generally very fine
LIGHTINGS.....Soft, even effects were pleasing
CAMERA WORK .....Very good
STAR.....Emoted satisfactory and her followers will probably like her in role.
SUPPORT .....Satisfactory
EXTERIORS.....Very fine; provided convincing and pleasing atmosphere.
INTERIORS.....Excellent; detail nicely handled
DETAIL.....Some bad spots in story
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....About 4,800 feet

ALTHOUGH this is terribly draggy and fails to really stir anything as drammer, it has been given a very good production as to atmosphere and settings and for that reason will probably slide by satisfactory as a program offering in communities where Miss Frederick has a following.

The story is the old stuff of the daughter having a husband picked out for her by her grandmother. She can't see the arrangement as mapped out and when a young author comes to the town and takes up a residence near her, he sees in her an inspiration for a novel he is writing and Shero falls in love with him.

About the time the romance is progressing nicely, the author's former sweetheart blows in and he turns Pauline down flat, becoming engaged to his old girl again. Pauline has a scheme and tells the dame that if she will come to the cottage that night she will show up the aauthor in his true colors.

That night, as arranged, the dame is stationed in the next room and she sees the author come in and kiss Pauline. Then Shero pours poison in his wine, showing him the vial after he has emptied it. He pleads for his life and she consents to save him providing he will agree to marry her. He consents, after which she tells him that she had not given him poison, being merely a ruse to show him in his true colors, the dame rushes in and denounces him and Pauline rushes to the river to drown herself. Pedro, the lover whom she had turned down, sees her in time to save her and they pull the clutch.

One sequence that kicked an awful hole in this was the utterly unconvincing development of the action in the cottage where Pauline planned the ruse to show the author up to the dame. He had previously turned Pauline down flat—Boy, I claim it was some turndown, the way they had him pass her up on the street after the dame arrived—but still when Pauline had planted the dame in another room in the cottage they had the author come right in and kiss her just like nothing had happened. Nobody is going to figure how she had this planned out to work so smoothly.

Although Rex McDougall, as the author, was very satisfactory as an actor, he didn't seem to fit the role of a lady-killer who would have all the women on his side so easily. He wasn't the romantic, he-vamp type.

The settings and atmosphere lifted this decidedly and Director Chautard handled the individual incidents very effectively except for the unexplained meeting in the cottage just mentioned, which certainly failed to get over as convincing or within reason.

Others in the cast were Pedro de Cordoba, Vera Beresford, Mrs. T. Randolph, Myra Brooks and J. P. Laffney.

Not Big But Will Probably Get Over With Star's Followers

The Box Office Analysis for the Exhibitor

The success of this depends entirely upon the drawing power of Pauline Frederick in your town. The story certainly isn't going to create any stir or cause folks to tell their friends to come in and see this and while the followers of the star may be satisfied with her performance in the offering, those who see her for the first time in this production aren't liable to rave about her work on account of the general lack of interest and suspense in the offering as a whole.

In looking over the Paramount press book on this production for the cast and other data, I notice that they have supplied a press review, "to be sent to the newspapers immediately after the first showing." Don't do it! This review tells the whole story and I don't have to tell you that that is all wrong. It is all right to run a synopsis which gives them just enough to make them want to come in and see what the finish is going to be, but to spill the beans entirely as to how the story ends is unquestionably bad business. Also, as is frequently the case, the synopsis ending does not agree with the one in the production, the director having decided to snuff Shero off via the aqua route rather than the dagger after the press matter had been prepared.

In advertising this you might say:

"Would you prefer to pick your own husband or would you let someone else do the picking? Pauline Frederick thought she knew whom she wanted to marry but one unsuccessful love affair proved that someone else knew best after all. See 'A Daughter of the Old South'."

Interesting Ship-Yard Scenes Lift Wild, Unconvincing Spy Meller

Carlyle Blackwell and Evelyn Greeley in

"THE ROAD TO FRANCE"

World

DIRECTOR ..... Dell Henderson
AUTHOR ..... Harry O. Hoyt
SCENARIO BBY..... Harry O. Hoyt
CAMERAMAN ..... Louis Ostland
AS A WHOLE..... Real ship-building scenes only redeeming feature of rambling, unconvincing spy plot that fails to register.
STORY.... Familiar situations very poorly tied together muffed big opportunity to build great plot with ship-yards and facilities available.
DIRECTION..... Failed to make action ring true or situations impressive. Frequently let players act and didn't keep this from becoming very ordinary "movie."
PHOTOGRAPHY..... Just straight stuff excepting a few beautiful shots on large estate.
LIGHTINGS..... Generally too uniform and frequently harsh on faces.
CAMERA WORK..... Good angles on ship-building scenes but composition frequently bad on interiors.
STARS..... He satisfactory; she had very little to do
SUPPORT..... Richard Neill best actor in cast except when he "acted." Others satisfactory.
EXTERIORS... Shipbuilding scenes interesting; garden shots very fine; other stuff ordinary.
INTERIORS..... Acceptable; composition frequently marred effectiveness.
DETAIL..... Several slips; story limped and newspaper insert bad.
CHARACTER OF STORY..... Timely; interesting in spots but story holds it down.
LENGTH OF PRODUCTION..... About 6,700 feet

AFTER seeing members of the cast appear in ship-yard scenes which made it apparent that the entire facilities of the plant had been placed at the disposal of the producers in making this, you can't help but be more impressed with the opportunities they missed than the ones they have taken advantage of. Considering what they had to work with, this should have been a whale of a picture, but as we get it it is certainly very ordinary and fails to register any real impression or stir up any enthusiasm so far as the story, players or action is concerned.

There are many scenes in this that will get a hand, but they are either the spoken titles given the Hon. Edw. N. Hurley, who appears in the opening shots of the actual shipbuilding and launching scenes, which would have had the same effect on an audience if shown in a straight news weekly. The story which has been woven around these utterly fails to get to you at any stage.

Carlyle Blackwell was presented as a worthless guy who gets a job in a ship-yard and is quickly promoted to foreman. Evelyn Greeley was the darter of Jack Drumier, the ship-yard owner, and we got a vision showing how she had turned Carlyle down after he had married another dame while drunk. Richard Neill was the spy who was posing as a friend of labor in order to influence the workers at the yards. The way they let this guy hold meetings and stir up dissention among the workers was certainly unconvincing not to mention his prowling around the yards and getting away with it when he had no specific business there. Any two-eyed government inspector would have had his number in a jiffy and yet they didn't even get suspicions of him until the fifth or sixth reel.

The scene where Drumier is stabbed in his own home in the daytime was certainly handled obligingly for the spy and his hireling. They even came back in the house to plant a note which would divert the suspicion to Hero and of course the servants didn't come in until they had made their getaway. They had Carlyle play dead to get a confession from willun-spy, and then they brought in Muriel Ostriche, the dame who had married Hero in the vision, and she confesses that she is the wife of willun and that her marriage with Hero was a frame-up, which enabled them to bring Hero and Shero together for the clutch at the finish. This was staged on a traveling crane at the yards after a series of launchings which were the most impressive scenes in the offering.

The way they had Kraus, the head of the German spy system, come into the scene so they could pinch him, was certainly obliging. They showed us a sign explaining that no one could enter the yards without an identification badge worn conspicuously but stange to say, Hero Carlyle was the only member of the cast that wore one. The doping incident and the bringing in of willun's wife at the finish must have been put in "just to make it harder" as it was entirely unnecessary. From the time of the vision up to this point the fact that Hero was married had been conveniently forgotten by Shero and it will also have passed out of the minds of most audiences, because of the way it was left unmentioned in the intervening scenes.

Katterjohn Films announce four special productions of superior feature value produced under the individual management of their creator —
Monte M. Katterjohn
author of
Carmen of the Klondike
The Flame of the Yukon
and The Clodhopper

Katterjohn
FILMS
730 South Olive Street
Los Angeles, California.

Ship-Yard Scenes Will Excuse It With Many. Production Very Mediocre

The Box Office Analysis for the Exhibitor

Carlyle Blackwell and Evelyn Greeley in

"THE ROAD TO FRANCE"

World

The ship-building activities in this will undoubtedly get it over and the title ought to pull business but they certainly spoiled a good educational feature when they let this rambling unconvincing spy plot dominate the offering. I have a hunch that most folks, after seeing this, will feel like the small-town editor who summed up the performance of a barn-storming "Uncle Tom's Cabin" company in his village by stating that "The bloodhounds was good but they had poor support."

They'll enjoy the ship-building scenes in this, which were comprehensive and interesting and the news-weekly shots at the finish ought to get a hand, so I feel that the average gang will be willing to overlook the unconvincing story to a certain extent and feel that they have been sufficiently entertained by the production as a whole.

In advertising this I would concentrate entirely upon the fact that this was produced in and around one of our largest shipbuilding plants and that the story was inspired by the statement of the Hon. Edw. N. Hurley, Chairman of the Emergency Fleet Board, that "A bridge of ships is the road to France."

Ordinarily, the production given this wouldn't warrant your making any noise about it, but because it is timely and because of the interesting ship-building stuff which helps to lift the curse off of the story and handling, I think you can afford to step out and boost this if you concentrate on its educational merits and make no promises further than that.

TRIANGLE *Presents*

William Desmond

in

"DEUCE DUNCAN"

directed by Thomas N. Heffron

He can use a gun! But when his ardor is aroused by the appeal of the little woman who is being persecuted by an escaped convict—bare fists are the weapons with which he conquers and rescues.

"BILL" DESMOND at his best, in one of the strongest dramas he has ever had, guarantees box-office value and entertainment that you can't afford to neglect. Your audiences relish his physical energy and force—his intense personality.

A Triangle Play at a Fair Price for Mutual Profits

released by the

Triangle Distributing Corporation

1457 BROADWAY NEW YORK

Ordinary "Wronged Gel" Plot Poorly Acted. A Very Weak System

Helen Martin in

"THE MOTHER AND THE LAW"

Super Art Features, Inc.

DIRECTOR.....Jack Gorman

AUTHOR.....Jack Gorman

CAMERAMAN.....Not Credited

AS A WHOLE.....Rather crude "wronged gel" plot evidently chewed up and re-titled but still a very weak system.

STORY.....Combination of "jest happened" coincidences and elementary "you-must-marry-her" mixup.

DIRECTION.....Let them "act" too much and was lacking in approved technical treatment.

PHOTOGRAPHY.....Generally muddy with indication that laboratory work was imperfect.

LIGHTINGS.....Ordinary; generally too uniform

CAMERA WORK.....Fair

STAR.....Failed to impress

SUPPORT.....Ordinary, generally acted too much

EXTERIORS..... Ordinary

INTERIORS.....Lacked distinction

DETAIL.....Some bits rather crude

CHARACTER OF STORY.....Unnecessary emphasis placed upon girl's condition.

LENGTH OF PRODUCTION.....About 6,000 ft.

I GOT this in one of the Broadway theatres where it was evidently booked because of the present shortage of releases. The print showed evidence of considerable wear so that it is probable that this was a sample print that had been chewed over quite a bit in the cutting, or else this is a subject that has been floating about for some time here before escaping yours truly.

I have been told that this was originally labelled "Corruption" and was held up in its original form by the censors, thereby causing those who owned it to do some editing.

I can't see any reason why this should be forced upon an unsuspecting public except that the people who made it probably have a little money invested and feel that they are entitled to get whatever they can if the theatres owners are willing to be a party to the process.

The story was painfully ordinary and decidedly lacking in plot incident that could be fairly called interesting, the chief idea being to present the rather worn-out wronged "gel" situation with a lot of titles sprinkled here and there frequently for the purpose of making it possible to sell this as a sex curiosity production. In some places the titles were unnecessarily explicit, although it was apparent that the language had been twisted in an effort to make it seem delicately put.

The general atmosphere was surely ordinary, and the photography for the most part was bad, which certainly didn't help any in making this acceptable as entertainment. In a great many of the scenes the laboratory work was plainly at fault and entirely aside from the lack of entertainment value in the story and production itself, it seems to me that this is hardly a fit subject to screen because of this inferior photographic and laboratory quality.

The plot had a number of quite convenient "jest happened" incidents and most of the players were painfully theatrical whenever they tried to act.

The situation which finally worked around to the point where the no-account son of the wealthy gink was forced to marry the wronged shero, is questionable as to the moral value since it was rather apparent that this pair was not going to be very happy. In the cast were John J. Dunn, Florence Hackett, and Henry J. Sudley.

No Reason Why You Should Worry About This. Let Those Who Made It Do the Worrying

The Box Office Analysis for the Exhibitor

I can't see any reason why you should worry about playing this because it lacks entertainment value, is not artistic or well produced so far as dramatic values are concerned, and despite the fact that the title sounds fairly interesting, I'm afraid that you would disappoint so many of your patrons that it would be an unfortunate booking.

When "Intolerance" was being made, the title "The Mother and the Law" was used as a working title and it was thought for a time that that might be the title of Griffith's big production. Certainly, the title has a sufficient amount of promise, to pull in a little business, but if you expect to keep the gang playing with you, it is a rather dangerous system to feed them with such ordinary offerings as this, just because you can kid them into spending their money with you, because the thing has a title that sounds a bit interesting.

Helen Martin had a certain following several years ago when she was with the Eclair Company before the days of the five reelers, but I'm afraid that those who knew her at that time have long since forgotten her as she was never what can be called a big favorite. If you are running a downtown transient house, where you can get by with murder every so often, or have a seven change a week house in a community that stands for the rough stuff whether it is well done or not, then this can be handled for a night's run without serious difficulty. But certainly if you have a house where you attempt to maintain a standard and really try to make good with your gang whenever possible, it would seem to me to be rather a serious error in judgment to book this sort of offering simply because the title sounds fairly interesting.

My advice would be to forget they ever made it. If these fellows insist upon turning out this sort of offering I can't figure how it is the duty of the rest of the film business to try to help them out of their difficulty.

Cute Kids in Crude Meller Marred by Forced Acting

Jane and Katherine Lee in

"SWAT THE SPY"

Fox Film

DIRECTOR.....Arvid E. Gillstrom
AUTHORS..Hamilton Thompson and Arvid E. Gillstrom
SCENARIO BY.....Raymond L. Schrock
CAMERAMAN.....A. Leach
AS A WHOLE..Kid hokum with rather crude spy meller
STORY.....Can hardly be taken seriously because of overdrawn situations.
DIRECTION.....Was apparently forcing both kids and players in attempt to register both comedy and meller drammer.
PHOTOGRAPHY.....Only fair, generally too contrasty.
LIGHTINGS.....A few good; generally poor
CAMERA WORK.....Varied; generally ordinary
STARS.....Jane certainly cute; Katherine very good, but were apparently being forced by director.
SUPPORT.....Actory types who registered crudely; generally played all over place.
EXTERIORS.....A few good, generally ordinary. Showed carelessness in selection.
INTERIORS.....Satisfactory, not particularly good
DETAIL.....Generally overdrawn, frequently approached slapstick.
CHARACTER OF STORY.....Rather cheapened patriotic appeal.
LENGTH OF PRODUCTION.....About 4,800 ft.

THE Lee kids are funny. No one will dispute that. Jane is a little devil and she is just naturally cute, but unfortunately much of her fun-making in this was marred by the fact that she was evidently following direction which was forcing her to "act."

Katherine is a cute youngster, but for the most part she plays a sort of straight to Jane's comedy.

The old error which has been made by so many producers of tying together kid comedy and crude melodrama, looms up again here and the result is quite unsatisfactory so far as the more intelligent audiences will be concerned.

I believe the day has passed when you can register cheap, crude, patriotic appeal by the use of the ordinary German-spy-who-steals-the-precious-papers situation.

As a sample of the manner in which this was handled, we found the spy making a getaway from the house with the precious documents, followed by an automobile chase and then a battle between pursued and pursuer in rowboats on the Hudson River. The escaping German was throwing bombs at his pursuers and to add a real Mack Sennett touch to what was supposed to be semi-serious melodrama, we found one of the pursuers catching a bomb and hurling it back at the German before it exploded. The point during this scene which demonstrated clearly how little attention was being paid to detail and atmosphere was the presence in one scene of a nonchalant gink paddling a canoe paying practically no attention to this strenuous battle that was going on. Of course, this guy didn't belong in the picture, but, evidently, whoever cut it didn't think it would make much difference because he was allowed to register very clearly.

Inasmuch as this is, of course, supposed to be a comedy, many of the crude inconsistencies and over-acting offenses will be excused, but just the same it seems to me to be a bad mixture.

The present war, and particularly the German spy in this country is entirely too serious a subject to present in a way that leaves a question as to whether or not it is supposed to be comedy or drama. If it is shown clearly that the film is a burlesque, then the subject matter gets by satisfactorily. But when the spy incidents are presented as if they were to be taken seriously, it is certainly a mistake to have them crudely done.

The general atmosphere and photography varied quite decidedly inasmuch as we had some good sets and some good exteriors with others that were very ordinary. The make-up of the characters missed fire in most instances, and never at any time did the action register as anything except a lot of actors being directed in a manner which the director thought would make them seem funny. As a matter of fact there is nothing more discouraging to an audience trying to laugh at a comedy than to realize that the director is trying to make the players do funny things.

May Get by Without Serious Complaint if You Talk Enough About Kids

Box Office Analysis for the Exhibitor

There is enough hokum kid stuff in this to get it over without serious complaint if you will be very careful in properly preparing your patrons for the style of offering they are to see. I believe that the Lee kids have a very large following because these youngsters have put over some great stuff for several years, appearing in different Fox productions with the result that they became very well known to the fans of the country long before Bill Fox decided to star them in a series of productions.

The fact that this is called "Swat the Spy" indicates that it is not particularly intended as a serious patriotic offering, consequently it seems to me that you will be justified in labeling this a comedy, laying practically all of your emphasis on the comedy element without at any time suggesting that you consider it a melodrama, you would make a lot of noise about the fact that Jane and Katherine Lee are not only real fun-makers, but are also good amateur detectives. Head your ads. with thoughts like "See how Janey double-crossed the German spy."

In all your advertising, concentrate more attention upon the two kids, using their smiling faces, than upon the patriotic angle, except to suggest that the youngsters have some rather startling adventures when they accidently mix up with international intrigue.

You might head an ad. "Is there a spy in our town?" with a line underneath "You never can tell..' The Lee kids found one. See "Swat the Spy."

Mechanical "Movie" Plot Helped by Atmosphere But Misses

Evelyn Nesbit in

"THE WOMAN WHO GAVE"

Standard-Fox

DIRECTOR.....Kenean Buel
AUTHOR.....Izola Forrester and Mann Page
CAMERAMAN.....Joe Ruttenberg
AS A WHOLE....Ordinary, mechanical movie meller; players and atmosphere lifted it but couldn't save it.
STORY....After unhappy marriage, wife endures husband's brutality for six years and then decides to leave him.
DIRECTION.....Provided very good atmosphere and handled some incidents effectively but didn't make "movie" plot interesting or convincing.
PHOTOGRAPHY.....Generally very fine
LIGHTINGS.....Very fine; many effective bits
CAMERA WORK.....Very good
STAR.....Registered now and then but generally took happenings very quietly.
SUPPORT.....Very good
EXTERIORS.....Very good; many effective shots
INTERIORS....Generally very fine; studio detail good
DETAIL.....Painfully convenient
CHARACTER OF STORY.....Bla-a-a
LENGTH OF PRODUCTION.....About 5,600 feet

FROM a standpoint of artistry in settings, lightings and general production values this has been very well handled, but if there ever was a "movie" scenario this is it. The story, in the first place, is neither pleasant, interesting or new and the way they let things happen all through the six reels is certainly obliging.

This opened up with some interesting and well handled scenes in Irving Cumming's studio where Shero Evelyn was posing. Then they gave this a false note at the start by having Evelyn being lured to the apartments of willun Eugene Ormonde, who starts to get ruff. Previous action registered the fact that she loathes him and yet when he calls in a minister to marry them, Evelyn goes through without a murmur. Six years later we find her with a son, played by her own son, Russell Thaw, and willun-hubby returns, having been away to war. After several wife beating incidents to get over the willuny of willun, they sail for America, Irv and his brother conveniently following later.

At a stag affair in willun's apartments, willun brings his wife down to dance for his friends and brutally beats her when she refuses. Irv's brother conveniently happens to be at the banquet where he witnesses Shero's humiliation. The arrival of the two factions in New York simultaneously was obliging enough but when willun decides to move to the Adirondacks, they have Irv and his brother also getting the same idea at the same time, which brings them together again in the mountains. At the lodge, willun takes a black-jack to Evelyn again and she knocks him down with a lamp, running away with her son. The lodge burns and as no trace of Evelyn is found, willun is arrested for murder, being released on $10,000 bail. Shero is conveniently found on Irv's doorstep the next morning and, learning from his brother that he has gone blind, goes to the city to hock her jewels to pay for an operation on his eyes. Willun conveniently happens in at the same hockshop and has Shero's maid shadowed to Irv's lodge. Willun arrives on the scene and beats up Irv (which was quite some scuffle, as hump-backed Irv lost most of his hump in the battle) and then they had him find Shero near the edge of the cliff, where he threatened to throw Russell off the edge if she didn't go with him. But Irv's brother conveniently happened to be hunting at the time, and shoots willun, who falls to his death be-low. As Savoy and Brennan say in the Follies, "That isn't the half of it, dearie." But it's enough to give you an idea of how they let things happen in this.

We had a few attempts at comedy in this which missed completely because they didn't belong. The close-ups of the old birds registering "youth" upon seeing a wiggle dancer at the stag party were repulsive and should be cut.

Robert Walker, as Irv's brother, completed the cast.

Unless Star Pulls for You I'd Advise Passing This Up

The Box Office Analysis for the Exhibitor

Evelyn Nesbit in

THE WOMEN WHO GAVE"

Standard-Fox

You ought to know whether the name of Evelyn Nesbit (Thaw) will pull any business in your town and if you think this will get the money and don't care what you play as long as it does this for you, then I'd say go ahead.

The entire success of this, as near as I can figure, depends upon the drawing power of the star's name; her work as an actress certainly doesn't register anything startling or unusual and the story is the most ordinary type of "movie" meller.

Evelyn Nesbit has appeared in several pictures in the past, which should give you a line on how her name pulls at the box-office. As I see it, it is a case of exploiting notoriety rather than reputation or dramatic ability and the business you do depends largely upon how many folks in your community will come in out of curiosity to see Evelyn Nesbit and her son, Russell Thaw.

Unless you figure that this will pull business on the face of it I certainly can figure no reason why you should play it unless you have to. It will probably get by without any emphatic complaints but I am sure no one is going to enthuse over it as entertainment.

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Spoor Prints

Misses Fire as Propaganda Meller But May Appeal to Sensation Lovers

Enid Markey and Edward Coxen in

"MOTHER, I NEED YOU"

Carleton Prod.—Ernest Shipman, Distr.

DIRECTOR .....Frank Beal
AUTHOR .....Wycliff A. Hall
SCENARIO BY .....Joseph Roach
CAMERAMAN .....William G. Thompson
AS A WHOLE.....May get over but lacked convincing note to put main thought over effectively because of obliging dove-tailing of situations and complicated plot.
STORY.....Started out with preachment and Garden of Eden sequence followed by much involved modern sex meller based on Eden prologue.
DIRECTION.....Provided good atmosphere but failed to make this hit any really dramatic high spots and rapid shifting of characters made plot incoherent and frequently tiresome.
PHOTOGRAPHY.....Generally very pleasing
LIGHTINGS.....Some very fine; frequently too contrasty on faces.
CAMERA WORK.....Double exposure opening rather effective and composition and angles generally very good.
STARS.....Miss Markey frequently missed in dramatic moments and was handicapped by lightings at times; Coxen very satisfactory.
SUPPORT ..... Satisfactory
ETERIORS.....Eden sequence very well handled; generally satisfactory and fitted atmosphere.
INTERIORS.....Some very good; Chink set rather well done.
DETAIL.....Overburdened plot makes it rather messy at times.
CHARACTER OF STORY.....Involves delicate situations and shows Eve entirely nude; hardly for the family circle.
LENGTH OF PRODUCTION.....About 5,600 feet

THIS has been put out as a sort of preachment to show why mothers should enlighten their daughters as to the big problems of life, but it involves so many other complications of a delicate and somewhat questionable nature that most folks are going to find it pretty hard to draw a real moral from this as a whole.

Undoubtedly this will make money in certain sections because of the theme presented and the delicate matters involved but I am afraid that many folks will consider it pretty raw.

This starts out with an allegory showing the creation of the world, with Adam and Eve shown absolutely nude through considerable footage and the way this has been presented, while it might not be classed as objectionable if viewed in the right light, is going to cause a few guffaws and remarks in any mixed audience which will embarrass folks who would otherwise pass on it as artistic.

While they have attempted to show in this that the mother of Shero Enid Markey was really responsible for her wrong-doing by not telling her things and being too much engrossed in a rescue mission to pay any attention to her own daughter or the company she was keeping, they have brought in other situations which, instead of pointing out a moral, are more apt to put ideas into the heads of our young daughters reaching womanhood.

We had a scene where Enid was inveigled aboard Jack Standing's yacht by being made to believe that there would be others in the party and then we saw her drugged and staggering to a bed. The scene cut where Standing was seen entering the stateroom and after a title, "The following morning" we saw Shero alone on the bed with her clothes torn and hair disheveled which left no doubt as to what had taken place the night before.

Later, upon learning that she is to become a mother and not being able to get her mother to listen to her story, Enid confides in a friend who gives her the name of a doctor who will help her out of the difficulty. We even have the doctor seeing a vision of himself in stripes, which he knows to be the penalty for malpractice and still the twists of the story at the finish allow him to go free providing he promises not to do it again. I fail to see the moral in that.

The story was very much involved all the way with many characters figuring in the plot and being brought together very obligingly, regardless of whether the action shifted from New York to California or not. This was not only painfully convenient but frequently confusing and kept the entire offering from registering as real or impressive.

The relation of the many characters in this to each other certainly gave the offering a mechanical effect that detracted considerably from its dramatic punch and the main theme presented.

The cast included Jack Standing, Clarissa Selwynne, Eugenie Besserer, Marion Warner, Elsie Greeson, William Quinn, G. Raymond Nye and Arthur Allardt.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Not For Family Circle But Will No Doubt Pull a Certain Element

The Box Office Analysis for the Exhibitor

Enid Markey and Edward Coxen in

"MOTHER, I NEED YOU"

Carlton Prod—Ernest Shipman, Dist.

While this has been handled as a preachment and a lesson to mothers and their daughters, I have a hunch that the producers figured that it might make money because of the nude stuff and the delicate situations involved. Although these have been rather well handled, they leave no doubt as to the thought presented and this fact is very apt to invite a run-in with local censor boards.

While the moral effect of this is very apt to be questioned and the offering is certainly not the thing to show in a community house catering to family patronage, it will undoubtedly be a clean-up in sections where the sensational stuff pulls business.

I have no doubt but what the class of house which thrives best on this type of offering will find that the chief advertising value of the production lies in the Eden scenes which show Eve in the nude and the curious gang that is pulled in by this feature of the production is not likely to object to the rest of the offering, and although they will undoubtedly find it tiresome to sit through they will more than likely remain in their seats at the end of the film to see the nude allegory over again.

This production was made over a year ago under the title, "The Curse of Eve," at that time presented in ten reels although it was never released. It has been cut down to approximately six reels as presented for review and while some of the objectionable situations have been deleted and covered up by titles, the general effect of the offering shows little improvement except that it is in a better money-making length.

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Very Forceful Visualization of International Tragedy Will Impress

Julia Arthur in

"THE WOMAN THE GERMANS SHOT"

Plunkett & Carroll Special

DIRECTOR.....John G. Adolfi
AUTHOR.....Anthony Paul Kelly
SCENARIO BY.....Anthony Paul Kelly
CAMERAMAN.....M. Snyder
AS A WHOLE.....Has exceptional patriotic appeal strength and is satisfactory technically.
STORY.....Blends sufficient fiction with facts in international case to hold interest very nicely.
DIRECTION.....Atmosphere generally rather convincing and held as drama through most of sequences.
PHOTOGRAPHY.....Generally very good, but varied in spots from very fine to ordinary.
LIGHTINGS.....A few exceptionally good, generally satisfactory.
CAMERA WORK.....Varied from good to fair
STAR.....Exceptionally well fitted for part and made many scenes very impressive by her presence.
SUPPORT.....Quite satisfactory, except too much mustache-pulling by Germans.
EXTERIORS.....Blended nicely for atmosphere effect; some very well chosen.
INTERIORS.....Some very good; generally satisfactory.
DETAIL.....Many incidents particularly well handled for proper propaganda effect.
CHARACTER OF STORY.....Should have exceptional influence at this time in hardening those who are calling for negotiated peace.
LENGTH OF PRODUCTION.....About 6,100 ft.

THIS production is not the best offering of recent months so far as technical treatment is concerned, but so far as the general public goes, it is more than satisfactory in its handling of a subject which is particularly timely.

Right at this moment when peace is being talked about, and you can depend on it, whether the Germans surrender immediately or not until next spring, it is a safe bet that peace will be talked about as to the details of the agreement, for some months after the Germans surrender, this film is particularly timely.

This story, which visualizes the facts concerning the story of Nurse Cavell, as presented by the report of Brandt Whitlock, U. S. Minister to Belgium, will do more to stir up Americans to the realization of just what happened in Belgium than any fifty or hundred sermons or editorials on the same subject.

It is one thing to read about wounded soldiers being mistreated and German officers running wild among the women of an innocent country, and still another to see these facts pictured in such a manner that the visualization remains with you. Little touches like the bit where a German soldier threw a cigarette where a wounded English soldier might reach it and then jammed a bayonet through the boy's hand, will be remembered long after columns of printed type have been read and forgotten.

There is a touch of fiction added to the historical facts in presenting the screen version, but it must be said that this was done both intelligently and sympathetically so that at no time did the visualized story jar particular because of a noticeable variance from the facts as generally known. Julia Arthur gave dignity to the character of Nurse Cavell and it is really quite fortunate that Miss Arthur has been presented in such a character rather than to make the mistake of so many of our prominent stage folks who have attempted to do ingenue parts after their day. The remainder of the cast was quite satisfactory so far as most of the principals were concerned, but towards the end of the offering, the continual mustache caressing upon the part of the various Germans became a bit tiresome and somewhat funny. It seemed that each of the players doing the German officer part felt that it was quite necessary for him to stroke his mustache, several times during each scene.

While the plot carries through the idea that Nurse Cavell was helping English prisoners purely because they were kept in such filthy surroundings, it would certainly have been much better had it been made more clear that her offense was not punishable by death even under the German military law. This was stated in a title, but the statement was hardly specific enough and many may be under the impression that her offense was much more serious than it really was.

There was considerable dramatic value to the action due principally to the introduction of some melodrama right up to the moment when the shero was arrested. From the arrest up till the time when the American officials demanded her release, the interest lessens somewhat, but from that time on to the finish, it held nicely, with the finish where a great army of marching soldiers faded in over the death before a firing squad, was truly effective. Creighton Hale as the young man, son of an old friend of Miss Cavell's, who was aided by her to escape from the German prison, put over his melodramatic scenes quite effectively. Others in the cast were Aimee Denny, George Le Guere, J. W. Johnston, Paul Panzer, William H. Tooker, Sara Alexander and George Majeroni.

A Chance to Stir Your Community. Boost it Right and Do S. R. O.

The Box Office Analysis for the Exhibitor

This should be a great, big clean-up right now because everywhere the attention of the American public is being centered upon the atrocities committed by the Germans and the wrongful acts of past years which are now to be weighed in the balance in conferences having to do with a possible peace. I would not promise that this is a perfect production or anything of that sort, because very frequently the dramatic moments are not handled as perfectly as they might have been, but certainly this is a timely subject and the interest is held throughout, with the technical treatment good enough that none of your fans will ever think of complaining.

What I want to suggest is that it is unnecessary to compare this to "Hearts of the World" or make other statements about it being the greatest film of the year, etc., because those exaggerated claims are discounted and they only cause unnecessary and possibly disadvantageous comparisons.

Concentrate upon the idea that this is a visualization of the real story of the martyrdom of an English nurse whose death was to a great extent responsible for a wonderful impetus in the recruiting of the great English army. In your advertising, play up the fact that the death of "The Woman the Germans Shot" raised an army over night in England.

Play up the lines: "'Do you know the facts about Nurse Cavell?' Do you know the truth about what the Germans did in Belgium? You will be able to talk peace more intelligently after you have seen the story of 'The Woman the Germans Shot.'"

The name of Julia Arthur, if properly advertised, should be worth considerable at the box office, but I feel that you will have to make it clear that this is the very well-known star of theatricals, because she has not been particularly prominent in recent years outside of New York City, and many of your regulars may have forgotten her or may fail to connect the name with the well-known theatrical star unless you make it very clear who she is.

Marvellously Distinctive Episodical Study of Fair Sex

Maurice Tourneur's Production of

"WOMAN"

Hiller & Wilk Special

DIRECTOR.....Maurice Tourneur
SCENARIO BY.....Charles E. Whittaker
ART EFFECTS BY.....Ben Carre
CAMERAMAN .....John Van de Broek
AS A WHOLE.....Exceptionally artistic treatment of episodes. Surely appeals to eye.
STORY.....Individual incidents decidedly pleasing, but general effect seemed to lack essential tying together.
DIRECTION.....Supremely artistic treatment gave distinction to atmosphere.
PHOTOGRAPHY.....Some of most wonderful interior and exterior effects ever screened.
LIGHTINGS.....Soft and exceptionally artistic
CAMERA WORK.....Many wonderful bits of composition; generally excellent.
PLAYERS.....Types and characters generally impressive.
EXTERIORS.....Truly beautiful with studio exterior sets exceptionally good.
INTERIORS.....Many impressive sets; generally excellent.
DETAIL.....Period details well handled
CHARACTER OF STORY.....Registered many beautiful ladies in altogether but was always artistically done. Messalina incident had one or two rough spots, but may escape censors.
LENGTH OF PRODUCTION.....About 6,500 ft.

FROM the viewpoint of artistic photography, composition and distinctive atmosphere, this offering has never been surpassed. Several periods are shown, and the manner in which the producer has registered the atmosphere of each episode is certainly delightful to the eye and pleasing to the mind which resents technical error.

The opening title of the production is a quotation which says "The legitimate occupation of man's thoughts is woman." With this as a basic idea, we find a modern philosopher reading over a treatise on women, which is then visualized by several episodes beginning with Adam and Eve, registering Messalina, the Roman Empress who was a wicked wamp, and then down through the ages, including the tragedy of Heloise and Abelard. Then we have a legend of the Normandy coast visualized, followed by a Civil War episode, and then the return to the original characters, the modern philosopher and his wife.

Unfortunately, the production is not held together sufficiently by the clearly defining of the theme, the introduction of the modern characters more frequently, or the use of the same personalities carried through the offering and shown in various periods. In other words, there seems to be something lacking in the whole, because, as presented, we have a series of episodes rather than a production developing a certain theme.

It would have been much better, to my mind, had more attention been given to the modern characters in the prologue and epilogue in order that some definite dramatic incident could have been developed between them which would have tied together and justified the showing of the other episodes.

As the offering stands now, the various episodes which have been screened register the fact that woman has been all wrong from Eve down to the Civil War. I am sure that it would be just as easy to take another set of incidents from history and legend, and show that woman has been very wonderful ever since the time of Eve. Because of this, and the fact that the modern characters are never brought to any dramatic clash, the offering seems to miss fire from the heart interest viewpoint.

Certainly, any one will rave about the artistry of the production, and it is decidedly high-class entertainment, worthy of our best theatres. The sets and treatment of the various periods were marvelously distinctive, and surpassed most anything ever done on the screen.

The Adam and Eve episode registered some very marvelous studio sets. Some critical persons may note the fact that Adam was a savage beast very much in need of a hair cut on his body, and with a face like an Irish brick-layer, while Eve was a typical Twentieth Century Fifth Avenue model, without prehistoric adornment, but since no one really knows what Adam and Eve looked like, the director is certainly within his rights in visualizing them as he did.

There were a couple of very brazen touches in the Messalina episode, because she was shown to be a very naughty hussy, but the scenes were beautifully done. The Heloise incident was perfectly handled and decidedly distinctive, while the Normandy sea coast legend, with the many beautiful shots of the seals turned into beautiful women playing on the rocky coast, registered some of the most artistic photography and composition I have ever seen.

I did not care particularly for the Civil War episode, despite the excellent camera angles and good composition, because it seemed to cast reflection upon the women of the South, and stir up unnecessary thoughts about the days of '61.

Those who appeared were Henry West, Fair Binney, Ethel Hallor, Chester Barnett, Gloria Goodwin, Escamilo Fernandez, Diana Allen, Florence Billings, Warren Cook, Warner Richmond and Paul Clerget.

Advertise Heavily Emphasizing Artistic and Unique Points. Will Get Money

The Box Office Analysis for the Exhibitor

Although this offering falls a bit short on heart interest, you can go the limit in boosting it as a supremely artistic production, and certainly you can claim that it is different.

Considered generally, I would say that your fans will be more than satisfied. Many will rave. Certainly, you can get them all in once.

The title, particularly if you will use the quotation noted at the first of the review, should arouse enough curiosity to bring business, and if you will go after this in a big way, calling attention to the fact that it has been produced by Maurice Tourneur, who produced "Sporting Life," "The Whip," "Bluebird," "The Poor Little Rich Girl" and scores of other successes, you should be able to pack them in without any difficulty.

I would advise particularly, however, that you hammer upon the fact that this is a different sort of film and make a lot of noise about how wonderfully artistic it is. Give plenty of prominence to the still pictures showing Eve and the ones showing the girls on the seashore, also the stills showing the big sets used, because you should be able to find a dozen photos of different incidents in this should pack any theatre.

You will note that in the technical review above, the only criticism is in reference to the theme missing fire and lacking heart interest. Few of your fans will ever worry about that, because the offering certainly has enough beauty, class and distinction to make it register as one of the very big films of the year.

Familiar Theme Has Been Given Very Well Handled Production

Catherine Calvert in

"OUT OF THE NIGHT"

Keeney Productions—Sherry Service

DIRECTOR .....James Kirkwood
AUTHOR .....E. Lloyd Sheldon
SCENARIO BY .....Bennet Musson
CAMERAMAN .....Lawrence Williams
TECHNICAL DIRECTOR.....James Unader
AS A WHOLE.....Interesting and well-played "woman-with-a-past" meller carries nicely until final sequence which slows it down at finish.
STORY.....Has ancient basic idea but little touches, pleasing players and intelligent handling make it register.
DIRECTION.....Kept characterizations human and made dramatic moments register with many good little touches registered throughout.
PHOTOGRAPHY .....Generally very fine
LIGHTINGS.....Many effective bits; generally artistic except some scenes too contrasty.
CAMERA WORK ..... Very good
STAR.....Very appealing and beautiful in this and carried emotional scenes nicely.
SUPPORT.....Very good; all fitted roles and played convincingly.
EXTERIORS.....Well selected and fitted atmosphere. Many beautiful shots and street set well handled.
INTERIORS ..... Very good
DETAIL .....Many good touches
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 5,500 feet

THIS is an old theme but I don't remember of ever having seen it as well handled as we get it here and the pleasing little touches throughout, the treatment of the individual incidents and the general classy atmosphere all through the offering have made it register as an unusually good production of its type. It is unnecessarily long, which tends to lessen the suspense and cause this to drag at the finish somewhat but that fact isn't going to keep this from getting over satisfactorily as entertainment.

The story centers around the ruined "gel" who is given a chance to become a "loidy" by being brought into the home of a wealthy man as a governess. She falls in love with the young son, who has just arrived from the West, with the result that when the father sees the attachment between the two he considers it his duty to warn the son about the girl's past and prevent the marriage.

It happens that Hero has previously met Shero in the tenement district and rescued her from the advances of a couple of thugs, however, and had loved her in spite of her past, so that when the father brings in the gang from the rescue mission to show him why he shouldn't marry Shero, he declares that he fully intends to do so and we fade out on the two planning to go out west where Shero's past can be buried forever.

We had some very well handled scenes in an artist's studio, where Shero was posing for a painting, one particularly good touch being where they brought in a choir boy who played on the organ and sang in order to get the desired expression from Shero for the painting. I also want to thank Director Kirkwood for having the courage to show Harry Myers as the artist without having him wear a smock.

The death scene of Shero's sister was about as well handled as anything I have seen recently and Miss Calvert's emotional work in this and the artist studio scenes was very fine and will win considerable appeal.

We had some delightful human touches throughout the offering, the scenes with the Collie dog being especially good and the handling of the scene where they planted the note under the door where it was later pushed under the rug was certainly well done.

The weakest part of the offering was the dragged out ending. We had a logical place for the ending about a reel before we really got it and this extra footage merely served to drag this out into six-reel length, since you knew how this was going to end from that time on.

Herb Rawlinson, as the Hero, was decidedly pleasing and Harry Myers did capable work as the artist and made the role convincing. The cast was well balanced throughout. Others who appeared were: Frederick Esmelton, Emmett King, Ida Darling, Bessie Stinson, Eldean Stewart, Harry Lee, Dan Malloy, Barney Gilmore, William Jerald and Thomas Brooke.

John Davidson

CHARACTER JUVENILE LEADS

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THE WINNING OF BEATRICE with May Allison.
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Ask "WID"—He has said many nice things about my work.

Address: 4 West 108th St., N. Y. C. Phone, Acad. 2552

Has Considerable Appeal and Should Go Over with Any Audience

The Box Office Analysis for the Exhibitor

Catherine Calvert in

"OUT OF THE NIGHT"

Keeney Productions—Sherry Service

This ought to get over satisfactorily anywhere. It contains a liberal amount of heart interest, the situations have all been well handled and the atmosphere, settings and lightings throughout are generally artistic.

Although this contains the element commonly termed as "underworld stuff," it has been nicely handled and never approaches the objectionable at any stage. In fact, I can't recall, at this moment, another film based on this theme that has hurdled the objectionable details so effectively. I consider it a satisfactory offering for any audience.

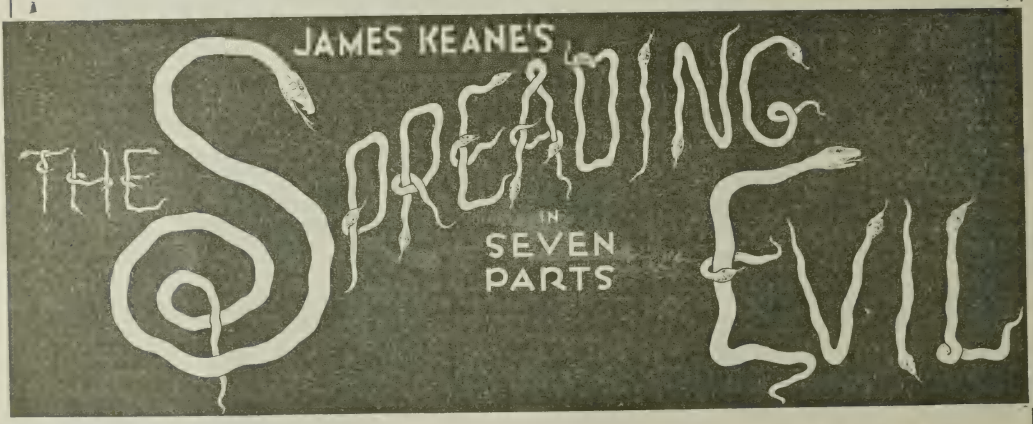
Miss Calvert appears to very good advantage in this and you are perfectly safe in making a little noise about her beauty and appeal in the role and the remainder of the cast has been very well selected.

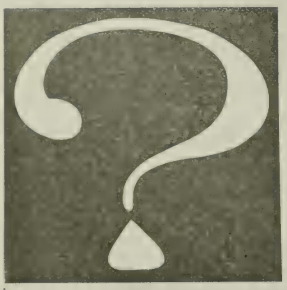
I would also mention the presence of Herb Rawlinson, who has starred in several productions and should have quite a little following in his own right and I think the name of Harry Myers will be remembered by many for his work in the old Lubin productions some time ago.

For catchlines in putting this over, you might ask them:

"Should the fact that a woman has made a bad start in life brand her as an outcast, or should she be allowed future happiness with the man she loved when she had proven that she would lead a straight life and make him a loving wife? See Catherine Calvert in 'Out of the Night'."

Unless I were in a transient location where the sensational pulls business, I wouldn't resort to that medium in advertising this.





—No NOT A WAR DRAMA

Pleasing Appealing Star in Obvious Plot with Good Hokum Comedy Spots.

Enid Bennett in

"WHEN DO WE EAT?"

Ince-Paramount

DIRECTOR.....Fred Niblo
AUTHOR.....C. Gardner Sullivan
SCENARIO BY.....C. Gardner Sullivan
CAMERAMAN.....Robert Newhard
AS A WHOLE.....Pleasing appealing star in obvious plot with good hokum comedy spots.
STORY.....Opened fine, but began to miss on meller and finished weak.
DIRECTION.....Registered star to advantage and made hokum funny, but allowed several episodes too much footage.
PHOTOGRAPHY.....Generally pleasing, particularly shots of star.
LIGHTINGS.....Excellent on Miss Bennett; generally satisfactory.
CAMERA WORK.....Generally good; a few poor angles.
STAR.....Has appealing beauty that wins despite discrepancies of part.
SUPPORT.....Uncle Tom hokum good, but rube characters throughout overplayed. Others satisfactory.
EXTERIORS.....Good, not distinctive
INTERIORS.....Just satisfactory
DETAIL.....Good, except some overdrawn bits of business.
LENGTH OF PRODUCTION.....About 4,500 ft.

THIS is mostly Enid Bennett and, although the story flops considerably after getting away to a flying start, enough of the star remains decidedly in evidence at all times, that the fan who goes in because it is an Enid Bennett picture, will undoubtedly be more than satisfied.

They open this up with a hokum presentation of an "Uncle Tom's Cabin" show in a very small town, and while it was played very broadly, it certainly was not put on any worse than Uncle Tom has been murdered by some of the very bad semi-amateur companies, that play in the gas burner circuit. Some of the types registered in the audience were a bit overdrawn, but they were funny, and since that was the intention in presenting them, no one will complain.

Any one but a hard boiled egg can get a good laugh out of the well-known situation of Eliza crossing the ice, occasionally stepping into the river, and then back on a cake of ice, while Uncle Tom and Simon Legree shook a painted sheet in the back which proved that the wind was blowing up the river.

In order not to miss any of the regulation hokum, we found Miss Bennett was doubling as Eliza and Eva, and when she started to heaven as little Eva, the sheriff had to walk in at an inopportune moment, causing Lawyer Marks, who was holding the rope, to drop Eva with a dull and sickening thud. Miss Bennett then pushed the fat sheriff through a lot of scenery, and when she found out who her victim was, she beat it.

After a ride in the side-door pullman, during which time she had a beautiful dream of much food being served most elaborately, our shero landed by a high hurdle from the moving train in a hick community, which was decidedly overdrawn, because they pinched her for no apparent reason, and her arrest caused quite some commotion.

Then two regulation crooks were introduced, also a bashful Sunday-school type of hero, and after one of the crooks had separated the hero from three hundred bucks, which placed hero who worked in a bank at the mercy of the crooks, we found that these wise yeggmen, through very obliging circumstances, become suddenly obsessed with the idea that Enid was "Velvet Mary," an expected safe-opener accomplice.

Realizing from their conversation that they were going to rob the bank, Enid had hero slip her the combination and she planted the yeggmen in the bank, opened the safe, and then called in the populace. A wild chase followed with a free-for-all mixup around the village streets which ended by calling out the fire department, whereupon the crooks were arrested, the money returned and hero and shero did a clinch.

This chase after the robbery, and an earlier chase when Enid first landed in the hick town, were both carried through too much footage. They would have been much better had they been shortened considerable.

This has some decided weaknesses and some very obvious tiresome incidents, but considered as light entertainment, Miss Bennett's personality may get it over without serious kick. In the cast were Gertrude Claire, Jack Nelson, Robert McKim and Frank Hayes.

Play Up Comedy, Star and Trick Lines. It Will Get Over

The Box Office Analysis for the Exhibitor

I would say that considerable depends upon how Miss Bennett's recent offerings have been received by your fans as to just how strong you should go on this. If she has developed a following, you can label this a comedy of the unusual adventures of a small time actress who craved food after playing Eliza and Eva in a tank town "Uncle Tom's Cabin" troupe.

It would be better if you did not make any specific promises as to the merits of the offering, but depended rather upon talking about Miss Bennett and trick advertising as: "Were you ever hungry? Sure-enough hungry? If so, you will appreciate 'When Do We Eat?'"

In addition to this hunger angle, you might develop some interest by touching on the mystery element with advertising such as: "Can you open a safe without the combination? 'Velvet Mary' could, but Enid Bennett couldn't. See her as the hungry tank town 'Uncle Tom's Cabin' star in 'When Do We Eat?'"

Another interesting angle that should strike a sympathetic vein, is the thought: "Have you ever seen 'Uncle Tom's Cabin' as played in the tank towns? Come and have a genuine laugh over this in 'When Do We Eat?'"

There may be a human interest note that will add somewhat to your business if you will explain that Fred Niblo, who recently starred on Broadway in "Hit-the-Trail Holliday" directed this offering, of course explaining that Mr. Niblo is Miss Bennett's husband, which may or may not add to the interest according to your viewpoint as to whether or not fans should know that stars are married.

Personally, I believe that the notion that fans should be kidded into the belief that stars are single is foolishness. Most of our most successful stars are married and the facts are well known without this information seeming to mar their popularity in the least.

Sure Fire Timely Fun That Will Delight Any Audience

Charlie Chaplin in

"SHOULDER ARMS"

Chaplin Special—First National

DIRECTOR ..... Charlie Chaplin
AUTHOR ..... Charlie Chaplin
CAMERMAN ..... Not Credited
AS A WHOLE..... One of best Chaplins ever made. Certainly timely.
STORY..... Mostly hokum and gag about trench life, but entertainingly funny. Finishes with capture of Kaiser.
DIRECTION..... Kept it moving and made laughs almost continuous.
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... A few good effects
CAMERA WORK ..... Good
STAR..... One and only
SUPPORT..... Good; several funny types
EXTERIORS..... Good; incident in forest excellent
INTERIORS ..... Good
DETAIL..... Scores of funny bits
CHARACTER OF STORY... Nothing to offend, only one bad touch in warming up Kaiser, but it will be accepted.
LENGTH OF PRODUCTION..... 3142 Feet

IF anybody wants evidence of the advisability of taking time to make good feature productions, this latest release by Chaplin should be thoroughly satisfying.

To those who know the technical difficulties of making a hokum comedy that can run three reels and keep going, it is clearly demonstrated here that time, thought and care are absolutely essential to the making of real special productions.

Boy, if you don't clean up with this Chaplin, you should get out of the show business. Everyone today is interested in trench life whether they know anything about it or not, and the fun registered by Charlie is so irresistible that it will win any house, and yet it never oversteps to the point of ridiculing the service.

The opening is a whale. Without a title, the first two thousand feet showing Charlie trying to keep pace with the awkward squad, is enough to send any audience into an uproar. The action then swings quickly into life in the trenches, and Charlie gets real fun out of this with an occasional little touch of pathos that makes the laughs that much better. The bit where he uses a nutmeg grater to scratch his back because of the cooties, the expressions when bursting shells come near, the incident of the flooded dugout, with the candle sailing over to a comrade's foot, and the hokum business with Charlie in a camouflaged suit to make him look like a dead tree, were marvellous bits of funmaking.

In about the third reel, Miss Purveiance floated in as the shero, and Charlie, in trying to save her from the Germans, found himself locked in a cupboard of a room that the Kaiser visited, and by some funny adventures, he managed to get in the position of chauffeur in the Kaiser's car, with the result that he drove his satanic majesty at full speed into the Allies' line. Then Charlie woke up. He had been dreaming after his strenuous drill with the awkward squad.

To those who are not familiar with the technical difficulties of making rapid fire comedy that really registers, it may seem that the turning out of a production like this should be no particular effort. But anyone who has ever tried to make good comedies, will realize the fact that getting all the laughs that are registered in this was a very serious job. The result, however, more than justifies the expenditure of expensive time. The idea of having Charlie wander into the German lines camouflaged in a suit that made him look like a dead tree was surely an inspiration. They get an awful lot of fun out of this, and the scene where Charlie was chased by a fat German soldier through a wood, where he would occasionally hide while the German stabbed the various trees trying to find him was great stuff, because the audience had an awful time with each new flash trying to locate the comedian. Whoever doped out the suit worn by Charlie and picked the location for this particular bit, pulled a new stunt for sure.

Play Up Title and Fact That It Is Star's Latest Production

Box Office Analysis for the Exhibitor

You can't possibly go wrong on this. My advice would be to play it as a feature, using only some short stuff to fill in, making arrangements to turn your crowd over as rapidly as possible. There is certainly no necessity of putting a five reel feature into the same program with this three reel Chaplin.

The wisdom of making a few good Chaplin comedies instead of grinding them out by the yard, is surely proving out by the tremendous business that is being done whenever a new Chaplin comedy is offered. The timeliness of this subject makes it a sure fire clean-up, and you can go as far as you like in your ads, even offering rewards to anyone who can't laugh at this latest offering of the million dollar fun-maker. I would tie up with the war on this by such lines as "Do you wonder what trench life is like? See Charlie Chaplin in 'Shoulder Arms.'" "Do you know how the boys scratch their backs when the cooties bother them? See Charlie Chaplin in 'Shoulder Arms.'" "Can you imagine Charlie Chaplin camouflaged as a tree inside the German lines? See 'Shoulder Arms.'"

I would not lay much emphasis on Charlie's capture of the Kaiser because this imaginary, much-to-be-desired stunt has been pulled in several war offerings and will not sound in print nearly as good as it actually is in the film. You might use this angle: 'Everyone says soldiers look alike when in uniform, but you'll have no trouble picking out Charlie Chaplin when you see him in 'Shoulder Arms.'"

I would place considerable emphasis upon the fact that Mr. Chaplin is devoting many weeks to the construction of a single picture despite the fact that this care on his part makes each production very expensive to him, because of his arrangement, whereby he receives a sum per picture instead of a weekly salary. It is also important that you emphasize the fact that this is Mr. Chaplin's latest production to make it clear that you are not offering a film which has been seen before.

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SECOND—Please be patient!
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The RECOGNIZED AUTHORITY

Sunday, December 1, 1918 Vol VI, No. 54 Price 25 Cents

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Grace Cunard & Edward Cecil in....AFTER THE WAR
Universal—M. H. Hoffman Spcl. R'lse..Page 10

Maciste in .....THE LIBERATOR
Harry Raver Distr., Continued in 12 episodes
Page 11

Mae Gaston, Rosemary Theby & Francis Ford in
THE SILENT MYSTERY
L. Buston Prod. Serial—Hiller & Wilk Page 13

Carmel Myers in .....ALL NIGHT
Universal ..... Page 15

Enrico Caruso in .....MY COUSIN
Artcraft ..... Page 18

Montagu Love and Dorothy Green in....THE GROUCH
World Film .....Page 19

Corinne Griffith in .....MISS AMBITION
Vitagraph ..... Page 21

Emmy Wehlen in .....HIS BONDED WIFE
Metro ..... Page 23

Grace Davidson in .....SUSPICION
M. H. Hoffman Prod.....Page 25

George Stone & Gertrude Messinger in
ALI BABA AND THE FORTY THIEVES
Fox Special .....Page 27

Mary McLaren and Star Cast in.....VANITY POOL
Universal Special .....Page 28

Hale Hamilton in.....FIVE THOUSAND AN HOUR
Metro ..... Page 29

Mr. Hodkinson Answers Mr. Zukor and Mr. Williams. What Do You Think ?

I believe very strongly in discussion of interesting problems at this time in the hope of this discussion developing something which will be of definite value to the industry as a whole.

As I have frequently stated, I'm ready at any time to print anybody's statement so long as it registers a definite point and keeps within the law.

Recently Mr. Zukor presented a statement in a vaudeville paper which is not really a motion picture publication, and this statement was answered for the First National Exhibitors' Circuit by Mr. J. D. Williams. Then Mr. W. W. Hodkinson of the corporation which bears his name, asked this publication if they would also publish a statement from him, bearing upon the discussion, and he was informed that they would. He prepared this statement, sent it in, and understood that it was to be published, but when the time came, Mr. Hodkinson informs me that he was told that the publication had decided that they would not publish the statement, and he says that they did refuse to do so.

Because of this rather peculiar situation, and because of the fact that Mr. Zukor, Mr. Williams and Mr. Hodkinson are three prominent figures in the present line-up in the film industry situation, I have decided to present here the entire discussion so that it may be analyzed as a whole.

First, I give the statement verbatim as sent out by Mr. Zukor. Second, the reply verbatim as sent out by Mr. Williams, and third, the statement issued by Mr. W. W. Hodkinson, answering the statements of both Mr. Zukor and Mr. Williams.

I'm presenting these three statements at this time without comment in order that they may be judged on their merits. Later on I expect to have a hand in the discussion myself, unless some of you aggressive, intelligent, analytical exhibitors, distributors or producers care to present your opinions in the matter.

I would like very much for everyone to have their say at this time, because big things are happening, and a free discussion of them helps everyone.

It is a very hard matter to get the big minds of this industry together in a room for a discussion, but it may be possible to work something out by having this discussion handled in this manner.

I would suggest that you read these three statements carefully, and then if you have something to say, let's have it. You need not think that because you run a theatre in a small town, your opinion will not be important, because these matters concern every factor in the industry. I will be glad to print your thoughts providing you condense them into a reasonable space.

I believe that the statements printed here could be condensed, but since they have been published, I want to give them in full so that I could not in any way be accused of changing the meaning of the statements by using only portions of them.

WHICH OF THESE TWO ARE YOU, AN EXHIBITOR OR A PRODUCER?

Adolph Zukor, President of Famous Players-Lasky Corporation, Explains Why It Is Impossible to Be Both. "It Is for You to Decide Which Path Your Interest Lies."

By ADOLPH ZUKOR

After careful deliberation, I have decided to comply with "Variety's" request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double role of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

"Variety's" specific recognition of the situation, however, and its request for a definite statement of fact and opinion cannot now be ignored without the same possibility of misconstruction of motive. I therefore feel it my duty, not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors, in the industry.

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Let us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute, and exhibit motion pictures, all at the same time, with equal ability in all of these three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best—or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candle-stick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion-picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

The tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that strata of the trade into which their native talents and tendencies best fitted them. So D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur mingled their dramatic genius with the new-born screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothapfel, Moe Mark, Harold Edel, Eugene H. Roth, Sid Grauman, John H. Kunsky, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theatre end of the business, to the temples that they knew would be reared in which the people might worship the new amusemnt-god; so Jesse L. Lasky, Wm. A. Brady and Max Karger contributed their combined administrative and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

After years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization, is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends to-day or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important protection for your business than the fact that you are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theatres will not have attractions for their screens, the best equipped studios

will not have materials for production, the best managed exchanges will not have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization. Translate this thought into every-day terms of your own business. The only way a retailer can assure himself of a consistent quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a consistent revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion-picture business as well—TO MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.

We should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best. The exhibitor is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

Why build barriers about your own business—why limit your own field—why create your own competition?

There are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theatre. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the boxoffice receipts in one type of theatre, and in most cases the best type of theatre—for the small exhibitor can have no interest in a producing company.

It seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always underestimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern.

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought; it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take that material and transfuse life and reality into it; for a list of players, all of whom represent dramatic ability, but each of whom must possess a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience. I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the state of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion this machine, in a greater degree than they could now be available to any other unit in the industry, existent or future.

Have all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay which permits her to crowd a hundred theatres simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her augmented popularity and GREATER ABILITY—gained under the excellent producing conditions with which he has surrounded her. A group of exhibitors joined on a co-operative basis offers her a bigger sum. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

WHO PAYS? THE EXHIBITOR!

The producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theatres, provided that there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the more money she receives for her services, the greater incentive she will have for more devoted effort. But he does not wish to pay her a sum based upon **inflated** box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and **even the star** in question.

This situation, in which retailers deliberately and systematically arrange to pay more for the product they have to buy than they would normally have to pay, has no parallel in all the annals of business, and is unequalled in any other industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing companies, but they are directly paying the cost of this competition in the form of higher rentals. And the worst of it is that the cost of this destructive and futile practice is paid not alone by the few exhibitors responsible for the condition, but by every other exhibitor in the country. Certain exhibitors who feel that they can pay less for pictures by joining together in affiliation of exhibitors are right in one part of their theory—they will pay less for pictures—but they will obtain poorer pictures. If all the exhibitors paying $50 a day for pictures decide they will not pay more than $25 a day, they

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If the producer makes a picture that he knows will take in altogether $100,000, it is certain that he is not going to spend $125,000 to make it, even if the type of subject requires that amount, or a greater sum, for adequate treatment. This inevitably means deterioration of quality, and therefore retrogression of the entire industry. If the exhibitor, therefore, who can afford to pay more for pictures than the price he would like to pay, faces this fact and is content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by such a change. I am prepared to go even this far in order to frankly face his view; but will he retain his present public and attract a new following to his theatre if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the history of the industry—look back upon the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were discharged; men of lesser ability replaced them—and trademarks that bade fair to challenge the world's attention as representative of a high quality product, deteriorated, and in many cases have become a joke in the trade and to the public.

It is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of at least three concerns that entered the business under very auspicious conditions and with a high quality product to present to the trade. The exhibitors have driven these concerns to the minor positions they occupy today, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in this respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business by creating a stimulus for better quality that only serious competition can make certain.

Cheap pictures are more easily made than good pictures because they do not require the same amount of heart-breaking thought and energy, aside from the difference in money, but a series of cheap pictures today in the majority of theatres throughout the country would kill the industry more quickly than it would have been killed five years ago but for the advent of better pictures, for the reason that the public now is more discriminating than it was then, and would, therefore, tire of the cheaper product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you recall what Andrew Carnegie said when he was queried as to which he would rather lose—his organization or his plants? He replied that he would rather lose his plants ten times than lose a single part of his organization, for without the latter the plants would be idle, but with it he could build his plants again in a year.

Drawing a little analogy, when the Famous Players studio burned down on September 11, 1914, the company could not have proceeded to rehabilitation if it did not have the loyalty of a **splendid organization** with **special abilities.** Such an organization develops **only** from the principle of specialization. Every man knew the part he was to play in any emergency and was equipped to perform it with speed and accuracy. The fact that this organization was equipped so perfectly and manned so well made it possible for us to keep on the supply of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of good to the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Such results are built only upon concentrated efforts. Upon the men and women, the boys and girls, in the studios, theatres, exchanges and executive offices of producing and distributing companies, depend whatever greater glories are yet to crown the motion picture art.

Let them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsover branch of the industry. Let us co-ordinate all our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer, or the producer slightly or extensively an exhibitor.

For then it will be nobody's business!

Another important defect in the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to dominate the business of exhibitors in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to procure. I have always been unalterably opposed to this dictatorship because it is bound to limit the natural growth and independence of the smaller exhibitor and therefore hinder the advance of the entire industry. If the business is to progress it must advance upon the basis of free and unhampered selection of product for exhibitors, large and small, and the exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. It is only the man who looks ahead who will be in the business a few years hence, and all temporary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

I see it today as I saw the need for better pictures in 1912 that if the producer and exhibitor do not co-ordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures, the producers will have to build theatres, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry—but the producer would have the advantage because he would already have the goods to sell, and the ability and experience to make the better pictures.

I hope the situation never develops to such a point. So does every one else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture business is big enough, at present and for future growth, without seeking new worlds to conquer. There are only a few men in each generation who are possessed of inordinate ambition, and it is a curious fact that invariably they fail. Let the motion-picture industry, which has become a symbol to the world of Twentieth Century industrial organization, which within the span of a few years has taken its place among the old and foremost industries of the

IN

"SHOULDER ARMS"

he has held the

BROADWAY

One of New York's big, first release houses which had been changing weekly

6

Consecutive

WEEKS

Mr. Kashin, the Broadway's manager is one of America's shrewdest showmen. He has held "Shoulder Arms" for the record season because it paid bigger returns than anything else.

Longer runs for worth-while subjects mean more money for exhibitors and make it possible for the Big Stars to produce pictures which will earn big money.

FIRST NATIONAL EXHIBITORS CIRCUIT

First National Long-run Attractions

world, which has become one of the greatest blessings to humanity and an agency of yet unguessed value to future generations—let this industry be free of such disturbers!

Let it not be said when the full history of the motion picture art is written that its glory was blighted and its radiance dimmed by a would-be Caesar or Napoleon, who in destroying himself destroyed also the spirit and will of the constructive workers of the industry.

I appeal to all those who have sought the motion picture as a life-work, and who have found in the world of the studio, the exchange or the theatre an answer to the ambitions within their hearts calling for expression. I appeal to them to protect their worlds from invasion—not that they might go on making more money, but that they might expand their abilities and increase their efficiency the better to contribute to the motion picture's greatness.

"WHAT BRANCH OF THE BUSINESS ARE YOU IN?"

"WHAT IS YOUR FUTURE?"

"WILL YOU HAVE A STUDIO OR A THEATRE?"

As surely as there is a natural law of compensation, as surely as there is an irresistible impulse for self-preservation, as surely as there is a point beyond which competition becomes an evil—instead of a benefit, so surely, if you want both, will you have neither.

FIRST NATIONAL'S MANAGER REPLIES TO ZUKOR'S QUERY

J. D. Williams Goes Into Subject of "Specializing." Makes Pertinent Points for His Side. Says Day of Individual Producer, Independent Distributor and Independent Exhibitor Has Arrived.

By J. D. WILLIAMS

(Manager, First National Exhibitors' Circuit, Inc.)

Without feeling the need for deliberation, we have decided to comply with a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the triple role of producer, distributor and exhibitor. Deliberation before consenting to "Variety's" request was unnecessary because of the belief that the present position of the First National Exhibitors' Circuit cannot possibly be misconstrued through such a declaration.

"Variety's" issue of October 25th contains a lengthy statement on specialization by Mr. Adolph Zukor, of the Famous Players-Lasky Corporation, base, bulwark and structure of Paramount-Artcraft distribution. "Variety" neglected to say whether it had asked us to provide the second article as the representative of the exhibitor-owned distributing faction of the industry, or because it has official knowledge that Mr. Zukor's timely practical cry is aimed at First National Exhibitors' Circuit. However, we shall not permit any personal mental quandry over the point to becloud the issue involved in our text: Specialization.

For purposes of accuracy I will confine myself in discussing "specialization" in relation to the motion-picture industry to the Standard Dictionary's definition of the word: "An occupation or study limited to one particular line."

Mr. Zukor says: "The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion-picture industry." Inasmuch as other portions of his statement appear, by broad innuendo, to refer to First National, we thought, upon reading that sentence that he had this organization in mind in pointing out that "evil."

I have gone carefully over our records and consulted my associates for fear I might not know as much as Mr. Zukor implies that he knows about our company and its limitations, and therefore the wrong in stating that First National is not an association of producers and exhibitors. In fact, as I suspected, the articles of our incorporation specifically state: "That there is nothing herein contained which shall be deemed to empower the company (First National Exhibitors' Circuit) to manufacture motion pictures."

First National is, has been, and will continue to be a company specializing exclusively in the distribution of motion pictures. We own no manufacturing interests, we control no producing organizations, we operate no studios, we have no weekly payroll of extreme, worrisome and undue proportions in which are four-figure salaries for a list of stars, some of whom are profitable, but more of whom are not.

But, if such a coalition of producer and exhibitor as Mr. Zukor charges, really exists in the industry, and I am unaware of it if it does, what harm does it threaten to the manufacturers, distributors and exhibitors who believe in specialization, who correctly understand the meaning and application and limitations of specialization and who practice it honestly and sincerely in the conduct of their business according to its proper and accepted definition?

I agree heartily with Mr. Zukor's reference to the "physical law that a body cannot occupy two places at the same time," and to "the psychological law that a mind cannot do two separate things equally well and at the same time." We have had several sterling examples of its truth right in our own industry. And, possibly, more are about to be given.

To me it seems obviously foolish and energy-wasting to worry about competition with a man or firm trying to do two things at one time if I were specializing in either one of those two things. I would feel absolutely confident that the knowledge, ability, efficiency and strength I would achieve in doing only one of them

HAVE YOU HEARD?

by Priscilla

WITH ALL DUE RESPECT to the eloquence of the four-minute men, the "Kingdom of Grief" at the Auditorium this week will sell more Liberty bonds in Chicago than 400 four-minute men talking for four hours at a stretch from now until the end of the world!

If you haven't seen "Belgium, the Kingdom of Grief," you don't know anything about the Germans, even if you are one! If you have seen it you know far too much about them for your own peace of mind, and you will open your heart and your pocketbook and get behind the man behind the gun for all you are worth.

The woman's committee of the Council of National Defense, Illinois division, brought this picture to Chicago to make you believe a whole lot that you didn't believe. Don't think that you are going to see a lot of blood and thunder, or be shocked and scandalized or mortified to death.

"The Kingdom of Grief" shows you in a quiet, impressive manner just what the Germans did to Belgium, and as you see the actual pictures of the invasion of Brussels and Antwerp, the scenes change before the eyes of your imagination and you behold the Germans as they might have come marching into America.

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The first part of the film, which is vastly more than a lot of animated scenery, shows the early days of Belgium, the peaceful, happy, picturesque Belgium, ruled by the beloved Albert, his subjects happy and contented.

The second part shows what they have been through since the summer of 1914, and is the part with the punch. There are not the usual processions of beraggled peasants with bundles and baggage and babies, such as one usually finds in war films, and hard for us to understand because our "land class" are all prosperous farmers and would be fleeing in Fords, but in these reels you meet the well-to-do city dwellers who fled in their good clothes, but, alas! were a sorry lot before they reached the Holland frontier.

The first showing of the film was made last night at the Auditorium before a gathering of the most fashionable folk in Chicago, who were all keen to see this film that the Germans have tried to suppress, but which will always be preserved in the Royal Museum of Brussels as testimony of what the little country has suffered.

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Last evening the benefit had its lighter moments, of course. The young women of the Illinois Motor Corps, in their stunning new drab gray uniforms, with the gun-metal buttons, held you up for a program or secured your signature to a Liberty bond, and a dozen or more little flower girls sold corsage bouquets in any color you might choose.

Mrs. Joseph T. Bowen, chairman of the woman's committee, made the opening address, and was followed by Clarence Darrow. The soloists were Warren Proctor and Vittorio Arimondi.

Among those seen in the boxes throughout the house were:

Mesdames—

George M. Pullman	Howard H. Hoyt
T. B. Blackstone	Samuel Insull
Kellogg Fairbank	Austin Niblack
Phillip Armour III.	Mildred G. Bowen
John Borden	Harry P. Judson
Walter Brewster	Augustus Peabody
Joseph T. Bowen	Jacob Baur
Frederick A. Dow	James B. Waller
C. E. Frankenthal	Fletcher Dobyns
John B. Drake	Miss Mary Waller
J. Ellsworth Gross	

The Sympathy of the World Is With Belgium for the World Owes Her a Dept That Can Never Be Fully Repaid

This sympathy makes

BELGIUM

THE KINGDOM OF GRIEF

A Wonderful Box-office Attraction

Not a War Picture but An Historic Pageant

Do you want proof— READ THIS

and then book this feature for your theatre.

Twenty-four, eight and six sheets two threes and three one sheets, lithographs designed by a noted Belgian artist and printed in National colors. The National song, La Brabanncon, for souvenir. Also story in attractive book form.

For further information
M. L. Fulton Eastern Representative
59 West 44th Street
Hotel Algonquin, New York City

Distributers: Classic Film Distributing Co. Chicago, Ill.

SOCIETY NIBBLES HARDTACK AT BELGIAN SHOW

Movie of Devastated Land Given at Auditorium Theater.

Society was treated to its first sample of real army rations last night at the gala performance of the moving picture, "Belgium, the Kingdom of Grief," at the Auditorium theater. A camp kitchen was installed in the foyer and during the intermission soldiers from the Fortieth infantry served coffee and hard tack to the men and women in evening attire who crowded around the kitchen, eager to be initiated into the mysteries of camp food.

A military atmosphere pervaded the theater. The blue uniforms of the marines and jackies, the khaki of the soldiers and the gray of the high school cadets and of the Illinois motor corps members added to it.

Gun Thunders Welcome

Outside on the street a six pounder gun, mounted on a motor truck, thundered a welcome to the audience, and in the lobby, in the trim uniforms of the motor corps, Mrs. Mark Walton, Miss Edith Rosenfield, Miss Felicite Reynolds, Miss Elizabeth Grey, Miss Priscilla McIlvaine, Miss Margaret Hambleton, Miss Harmon Bailey, and Miss Harriet McLaughlin sold programs.

Mrs. H. A. McKee and Mrs. Joseph Carry were in charge of the Liberty loan booth and before the performance began obtained $35,000 in subscriptions.

Shows Belgium's History.

The picture, which is being produced under the auspices of the woman's committee, Council of National Defense, to help the $100,000 fund which the committee is raising, portrays the history of Belgium from 1830 up to the present. One part of the film was taken at the time of the coronation of King Albert in 1909 and the last part shows the devastation of Belgium and ends with the arrival of the American troops. The costumes of the first part were loaned from the national archives of Belgium or copied from plates in their possession, and the men and women of the Brussels court posed as the historic characters. The pictures were all taken at the exact locations where the events occurred.

wholeheartedly, sincerely, conscientiously and exclusively, would enable me to far outrank and out-qualify the competitor who was handicapped, in his competition with me in that one work, by the problems and details of still another business, or another phase of the same business.

Surely Mr. Zukor did not wish it to be understood that he refers to his own organization as an example of genuine specialization. It was. But today it is not, according to his own definition of that much-abused word. The first Famous Players' production and the early releases of the Lasky company are still bright spots in the memories of exhibitors. They were the products of specialization. The producers had no distributing interests. Their output was handled by independent exchanges, organized for that purpose, but devoid of any other identifying relationship with the manufacturers and each specializing in its chosen field—distribution.

And exhibitors, in those days, could go to any exchange handling the releases of the Famous Players Company or the Lasky Company and book pictures under those brand name without a precluding service clause compelling them, as the chief condition to getting these two outputs, to contract for other and less profitable subjects handled by the same exchanges.

Gradually these independent exchanges were bought by Paramount for cash and stock considerations and are now operated by Paramount under direct jurisdiction of the same executives at the home office of Famous Players-Lasky-Paramount Artcraft who divide their time, thoughts and energies between controlling the operation of these exchanges and generalization in the supervision of the studios turning out the product these exchanges handle.

I want to repeat the dictionary's definition of specialization: "An occupation or study limited to one particular line," as the prelude to a brief reiteration of statements made repeatedly, week after week, in our trade journal advertising setting forth the purpose, functions, limitations and ambitions of the First National Exhibitors' Circuit. We have tried to make them plain and understandable, but it is evident that I will have to check up our advertising department, and ask for greater clarity in construction.

First National's policy is summed up in one word: Specialization.

To wit: We have a contract with Charlie Chaplin for eight comedies. There are no conditions in that contract which permit us to interfere in the least with him as a producer. He is an independent manufacturer, owning and operating his own producing company and the studios in which it works. He can take any length of time he feels is essential to quality in his releases. He is free to choose his own stories. He is not harassed by telegrams and long-distance telephone calls, urging haste in the completion of a picture to make a certain release date. He is entirely independent of any one or any other concern of any character. His contract with us provides for distribution of his output and that, to Mr. Chaplin, is First National's only function and part in activities.

An example of the specialization to which Mr. Chaplin is a convert: Evidence his latest comedy, Shoulder Arms," with a quality and entertainment value born of time, thought and uninterrupted attention to his own particular business—which won such acclaim from the public that Mr. Edel, of the Strand Theatre, New York, has continued it for a second week, an action without precedent for the Strand since the house played its first and opening attraction, "The Spoilers," for a similar length of time.

This public tribute is the result of Mr. Chaplin's clear and unmistakable understanding and appreciation of the meaning of specialization, and its honest application in practice instead of verbose discussion on paper and in theory.

Furthermore, First National has a specific responsibility in the specialization of Chaplin comedies the same as to all other productions it distributes. Exhibitors can go to First National exchanges and book Chaplin comedies or Anita Stewart Productions without contracting for "My Four Years in Germany," Madame Petrova's pictures, "Pershing's Crusaders," "Italy's Flaming Front," or any other production they control.

That is specialization in distribution.

The same conditions and relationship prevail between First National and any other manufacturer for whom it is distributing. And the same conditions and relationship will continue, unaltered, unchanged and with equal independence for thought, action, results and with equal opportunity for an honest specialization in any other contracts we are making or will make.

Mr. Chaplin is doing better work, obtaining infinitely greater quality in his productions today than he ever did before, just because he is an independent, unhampered free agent as a producer. And he is properly entitled to any added benefits, financial or otherwise, which accrue from his farsighted policy. If his productions can earn more, not by increased rentals to exhibitors, but by extended runs—meaning more booking days—justified by greater public patronage resulting from increased quality—he should share in the added profits made possible by his faith in the superior results of specialization.

Any other star can duplicate Mr. Chaplin's method for attaining quality with its consequent pecuniary advantages. But, apart from freedom in production, there must be no restraining conditions in the exchanges, no saddling down to one star's effort with productions featuring stars of lesser magnitude and uncertain drawing power, who are paid and maintained by a producing-distributing-exhibiting organization not for exhibitor benefit, but on the dog-in-the-manger principle.

How many of the real big stars are there on the programs today whose productions exhibitors can book with the certainty of a profit on them individually without signing a contract for other releases which feature stars with no particular box-office value and which consume, in rentals, what he makes in profit on the big star? No exhibitor will object to a service contract giving him exhibition rights to a series featuring a star of known box-office value. But it is now an old and taken-for-granted trick to compel him to pay out his dollars for unprofitable pictures to get the big fellows just because a concern wants everything in sight and has to "make the strong carry the weak" to stifle and offset a theoretical competition.

If exhibitors could get the big star productions without the unprofitable ones, he could afford to pay more for those of known value. And the stars of known value would enjoy a corresponding increase in income. And more exhibitors, who cannot afford the premium demanded in rentals on "forced" productions, would book the big star features on an independent and individual basis, thereby swelling materially the gross income from each big star production, making possible the payment of a greater sum to the known-value stars than is possible under the restraining conditions which exist on some programs.

Mr. Zukor asks, anent a certain star whose identity I do not presume to hazard a guess: "She has a contract which eventually expires. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests, he is compelled to offer still more for the contract which he could have obtained without a counter-offer for far less." This counter-offer, he declares, is made by a group of exhibitors joined on a co-operative basis. But he does not characterize them, in this particular reference, as exhibitor-producers. He

(Continued on Page 31)

Theatric Melodrama Dealing with Status of War's Illegitimate Children

Grace Cunard and Edward Cecil

"AFTER THE WAR"

Universal-M. H. Hoffman Special Release

DIRECTOR.....Joseph De Graffe
AUTHOR.....Kingsley Benedict
SCENARIO BY.....Harvey Gates
AS A WHOLE.....Rather ordinarily done problem story of what to do with children resulting from soldiers' attacks upon women of invaded country.
STORY.....For most part devoted to ordinary theatrics with little of present-war atmosphere and much that will make children ask questions.
DIRECTION.....Allowed overplaying and failed to give artistic atmosphere.
PHOTOGRAPHY.....Fair; lacked artistry
LIGHTINGS.....Generally too uniform or contrasty
CAMERA WORK.....Ordinary
STAR.....Failed to convince; overreached her points
SUPPORT.....Types satisfactory, but generally too theatric; extras bad.
EXTERIORS.....Only fair; failed utterly to convey war atmosphere.
INTERIORS.....Very "setty"
DETAIL.....Rather hazy generally, with titles failing to clearly define action.
CHARACTER OF STORY.....Will probably be questioned by reform element.
LENGTH OF PRODUCTION.....About 4,800 ft.

WE get here an ordinary program picture which, from all indications, was made some time ago, and although the title suggests that it is a subject turned out in order to fit this particular moment; and attempts to solve the problems of reconstruction, it is in fact only a routine eternal triangle drama with the shero suffering as the victim of an officer of the invading forces who saved her lover in order to gain the girl.

After much footage, with the vamp of the story finally killing the willun as a means of getting him out of the way, we found that the problem that all the fuss had been raised about, was which woman, the mother or the sweetheart of the willun, should have the illegitimate child.

The film is left unended, with the question asked the audience. There will hardly be any difference of opinion and it will seem assinine to most folks that such a question is left open. Certainly, all mothers will know that this mother would not give up her child no matter who its father might be.

The general atmosphere of this offering was decidedly marred by the fact that the interiors were very "setty" and artificial which was made very noticeable by the lighting which was entirely too uniform in almost every instance. Occasionally the lighting was properly arranged to give lights and shadows, but then we found the atmosphere contrasty and splotchy. Generally, the photography was clean-cut in these uniformly lighted sets, but the flood of light added decidedly to the artificial atmosphere of the entire offering.

According to the titles, which by the way were rather rambling and entirely too wordy, this was presented as a story of the great war just ended. According to the uniforms, scenes and the general treatment of the war situations, it would seem that this was originally made with no intention of presenting the willun and his soldiers as Germans. They were frequently called Huns in the titles, but the uniforms were certainly not German uniforms. They might have been Austrian, but the Austrians are not called Huns.

The rather rambling, full-of-language titles, planted between scenes which were too theatric, kept this from convincing. It was not direct and simple in plot theme, and because of that lost decidedly in power.

Overplaying weakened most of the dramatic clashes, although it is an undoubted fact that exaggerated theatrics in melodrama appeals to a certain clientele. The cast was satisfactory, but nothing to rave about, and many of the extras were very bad and entirely out of keeping with the atmosphere. In the cast were Dora Rogers, Herbert Pryor, Harry Carter, Gretchen Lederer, L. M. Wells and Gertrude Astor.

Be Careful. Is Questionable from Some Angles. Much Depends Upon Your Community

The Box Office Analysis for the Exhibitor

This preesnts a problem in ethics. It is really up to the exhibitor to decide whether or not he wants to take advantage of the present situation by presenting a film which may get business because of this title, with those cash customers who spend freely to see it, coming in under the impression that they are going to see something entirely different from what has been presented.

There is no question but what the story can legitimately be called "After the War," considered from the angle that it presents a situation in which characters meet in dramatic conflict after a war, and this title has as much to do with the film, and even more than many of our titles of special productions, but still there is no question but what the film itself will not be exactly satisfying to those who come in solely because of the title.

If you are running a house where you believe in getting the money and not stopping to worry over much as to whether your gang likes what you show them or not, then by all means grab this and try to cash in. But if you are running a theatre where you make a particular effort to satisfy your customers whenever possible, I would go slow about boosting this on the title alone. If you think you can get away with it you might take the sensational streak of advertising along the line suggested by the real problem of this story which would be "What is to be the status of the illegitimate children left in the wake of the war?" I doubt if you can get away with this, but there may be communities where such a line of advertising will get by and it might pull you business.

Certainly, it seems to me that you should in some way prepare your fans for the fact that this is a melodrama dealing with the effect of war upon women caught in the clutches of the invaders, rather than a drama dealing with the reconstruction period. It is hardly safe to mislead them into the belief that this film deals with the great problem which now confronts the entire world as to just how a reorganization is to be effected.

This film was made by Universal, and the main title still carries the information that it has been copyrighted by the Universal Fim Company, but it is being presented as a special. Most of your fans will know that the players therein are Universal stock players so you should be careful about making any claims which they could catch you up on, as to where and how this was produced.

If you have a real theatre catering to the best, my advice would be to pass this. It is questionable from several angles and may offend both from the overacting and cheap atmosphere angles, and from the morality angle.

In a house which caters particularly to transients I would say that this would go over on the title alone.

Foreign Serial With Strong Man Lacks Weird Mystery Stunts. May Get By

Maciste in

"THE LIBERATOR"

Harry Raver Dist.—Continued Story in 12 Episodes

PRODUCED BY .....Giovani Pastrone
DIRECTOR .....Giovani Pastrone
AUTHOR .....Agnes Fletcher Bain
AS A WHOLE.....Lacked weird mystery and thrilly stunts of American serials, being produced with typical foreign technique.
STORY.....Rather ordinary dramatic plot spread through many episodes without compelling suspense or properly sustaining interest.
DIRECTION.....Gave too many long scenes without breaking footage by closeups or cut-backs, with uniform lighting and foreign gestures marring general effect.
PHOTOGRAPHY.....Generally clean cut but frequently lacking in artistic distinction.
LIGHTINGS.....Some splendid but generally too uniform.
CAMERA WORK....Shot too much footage of full set
STAR.....Strong man stunts interesting and funny at times but grew somewhat monotonous.
SUPPORT.....Comedy detective rather unfunny; women pretty but others rather negative.
EXTERIORS.....Not particularly artistic but quite satisfactory.
INTERIORS.....Always impressed as sets because of lighting.
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PROD...Two reel episodes. Six viewed

IT IS possible that the personality of Maciste, the strong man who does stunts of picking up individuals and handling them as if they were toys, may interest sufficiently when handed out in two-reel doses to justify the presentation of this as a serial.

Unfortunately this suffers from the well known foreign technique which tends towards the presentation of long scenes played in full set, without breaking up the action with closeups, medium shots and flash-backs, which help to give the characterizations a more interesting intimacy, also speed the action of the situations.

Time after time we had rather annoying, unnecessary footage in scenes that did not help particularly in advancing the story or developing a character.

The general atmosphere was good but not truly artistic because most of the lighting was entirely too uniform, with the result that the interiors never ceased to be anything but sets. Most of the foreign producers are unable to gain that illusion which is now secured by our better American directors, that the action on the screen is really transpiring in homes, offices or genuine interiors rather than upon a stage in a studio.

There is a noticeable lack of the accepted serial merits considered from the American point of view, in that we have no mysterious iron mitt, shielding shadow, slippery Suzy or other uncanny personage stepping in at unexpected moments, and the episodes are not ended in the hair-raising sensational fashion that has become the vogue in successful serials produced in America.

An attempt has been made to tell a more or less dramatic story which has no truly startling situations, and frankly, the 12 reels which I saw could have easily been condensed into a five-reel feature or even less, if only the story value was to be considered.

The first three episodes were rather tame except for an occasional strong man stunt by Maciste, where he picked up one or more humans and threw them about nonchalantly. In the fourth episode they reached the trap door, the secret passage, collapsing floor stage, with Maciste and the comedy-nut detective having a strenuous time trying to secure the "poipers" from the willun's mysterious chateau. This fourth episode was more like what Americans will expect in a serial.

In the fifth and sixth, however, they went back to the drama, the 5th being quite ordinary, and the 6th centering about a small European circus without any exceptional stunts being registered.

Looking at this six episodes at a time, it became quite tiresome, but I can believe that it will be quite acceptable dished out two reels at a time, even though the endings lack suspense, interest-compelling sensations.

Maciste is certainly an unusual personage and his presence may offset all of the foreign technique and the shortcomings of the story.

A NEW SERIES OF FEATURES WITH
BESSIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

In Two-Reel Doses This May Ride. Center Ads on Maciste

The Box Office Analysis for the Exhibitor

Maciste in "THE LIBERATOR"

Harry Raver Dist.—Continued Story in 12 Episodes

It would seem to me that considerable would depend upon whether the fans in your community remember "Cabiria," "The Marvelous Maciste" and "The Warrior" as to whether or not you can do much with this as a serial.

The production is decidedly different from the American serials but it has this unusual central figure as a basis for advertising, and while the stunts which he registers in some episodes are not particularly exciting, there is no doubt about the fact that he has done enough unusual things to probably create a definite curiosity among your fans as to what he is going to do next.

It seems to me that one of the chief faults with the present arrangement is that the first three episodes have not enough of the American serial stuff, the fourth episode is practically a detached incident having to do with a visit to the chateau and if it were possible to do so, I think it would be a good idea to make this fourth episode the second, because once they have seen Maciste pulling these stunts with the additional touch of mysterious trap doors, etc., the fans will undoubtedly be willing to come back for quite a number of episodes before becoming discouraged. It is possible, the way the serial is now arranged, that after seeing three episodes without finding their customary wild stuff, that the serial fans will pass this as lacking in pep, punch and weird mystery of our pet thrillers. In advertising this serial, it would seem to me that you should concentrate all your attention upon Maciste and his strong man stunts. It would also be advisable to cheerfully announce that this has been made in Italy, and I would suggest that you take this hunch and announce boldly the fact that the titles in this have been translated into American slang, with the result that the fans will get many laughs from seeing an Italian pull language such as only a true American could spill. These titles jar very badly in many spots because of this translation into the vernacular, and to my mind it would be smart to beat your fans to the criticism from that viewpoint by explaining in advance that it is going to hand them a few additional laughs.

DUSTIN FARNUM

IN A TREMENDOUS SUPERPICTURE

Now nearing completion

"A MAN IN THE OPEN"

Directed by Ernest C. Warde. *Supervised by* Robt. Brunton

Foreign Distributor, David P. Howells, 729 Seventh Ave., New York

UNITED PICTURE THEATRES OF AMERICA, INC.

A National Co-Operative Association of Exhibitors

J. A. BERST
President

Executive Offices
1600 Broadway, New York
Branches Everywhere

Weird, Thrilly, Creepy, Stunts Make "Silent Mystery" Good Serial

Mae Gaston, Rosemary Theby and Francis Ford in

"THE SILENT MYSTERY"

L. Burston Prod. Serial—Hiller and Wilk

DIRECTOR.....Francis Ford
AUTHOR.....Elsie Van Name
SCENARIO BY.....John Clymer
CAMERAMAN.....Fred Hartman
AS A WHOLE.....Certainly has wild action and creepy thrills that will cause gasps, giggles and gulps.
STORY.....Plot runs wild and shifts carelessly from one theme to another, but nobody will worry over that.
DIRECTION.....Concentrated on action and surprise thrills with weird touch of creepiness registered occasionally.
PHOTOGRAPHY.....Varied from very fine to ordinary.
LIGHTINGS.....Some splendid effects; some quite ordinary.
CAMERA WORK.....Varied, but quite good in spots
STARS.....Fitted well into serial atmosphere; Theby excellent.
SUPPORT.....Weird assortment of types; some extras very bad, but average satisfactory.
EXTERIORS.....Some locations very good, others decidedly ordinary; exterior drops for desert scenes got by.
INTERIORS.....Satisfactory, with some of trick stuff interesting.
DETAILS.....Certainly a wild imagination had been at work because of weird stunts.
CHARACTER OF STORY.....Certainly wild and creepy, but not objectionable.
LENGTH OF PRODUCTION.....Five two-reel episodes viewed.

SO far as I'm able to understand, the chief idea in making serials is to provide plenty of wild thrilly moments with a plot that gives it hurdles and flip-flops without the audience bothering, since the action is kept moving.

In most of these things, it seems like the author takes a few stock situations like the papers, the spy, the marriage-for-money, etc., and starts to build, with the imagination allowed to run wild in the matter of slipping in mysterious incidents.

In most of the serials that I have seen, there has been some mysterious character, and while I have never followed a serial from start to finish, from what I have seen of some of them I have a hunch that about 50% of the mystery in them is never explained. I think the author just keeps riding and trusts to the fact that the audiences are going to forget about asking for an explanation of the mystery that happened in the episode of last week.

In this we have a mysterious arm which reaches forth and grabs various of the characters, causing quite some excitement. There is no doubt about the fact, that this arm does give you a creepy feeling and a couple of the "gels" who sat in while I looked at this, had an awful time between giggles and shrieks. It certainly had them leaping.

They start out with a mummy, suggest that a mysterious soulless creature has been created by a chemist, register an unexplained murder, and then begin a series of wild clashes between Francis Ford as a Secret Service agent, and a band of German spies, trying to blow up troop ships, but who later on become pirate buccaneers trying to rob treasure ships, this change having undoubtedly been arranged since peace.

They have oddles of rough-house action, with somebody knocked down and out every 15 ft. only to get in and swing on the other gink.

Judging serials is a pretty hard task. I believe their success is due to the fact that they provide action for lovers of the sensational and plenty of laughs for folks who have intelligence. It is hard to figure just where the line is and should be drawn. I believe that this has enough action, novelty, creepiness and kick to register as a very good serial. The general atmosphere in playing is unreal and exaggerated, but I believe quite acceptable to the class of audience which supports the serial.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Concentrate on Weird Thrills, Gang Will Undoubtedly Follow This

The Box Office Analysis for the Exhibitor

Mae Gaston, Rosemary Theby and Francis Ford in

"THE SILENT MYSTERY"

L. Burston Prod. Serial—Hiller and Wilk

They certainly hand you a full limit on stuff to advertise in this, inasmuch as you can talk about a mummy, a murder, a mysterious soulless creature, a grasping arm that reaches out from nowhere, etc., etc., and my hunch is that the production is wild enough to make 'em like it.

Francis Ford is very well known as a serial star and producer, and I believe you will be surprised when you check up the number of fans who like Rosemary Theby's work. Certainly, Rosemary stands out ahead of all the others in this, as to characterization and finesse, but you can well afford to play her up.

Mae Gaston is quite satisfactory in the Pearl White stuff, but Rosemary does the only bit of acting that in any way impresses. I would play this up with definite promises of weird thrills, heading my ads. with lines like this: "You will gasp and giggle at 'The Silent Mystery.' "

Don't try to tell all about the plot in this, because it runs wild and gets lost. Concentrate on one or two of the weird stunts and try to arouse interest in them without an attempt to tie them up with the rest of the story.

While this is not a masterpiece as to production, I believe it is a very good bit of work as serials go, because it has considerable of the elements that count in the registering of a serial success.

Unreal Forced Farce Situations Rather Unfunny in Very Good Atmosphere

Carmel Myers in

"ALL NIGHT"

Universal

DIRECTOR.....Paul Powell
AUTHOR.....Edgar Franklin
SCENARIO BY.....Fred Myton
CAMERAMAN .....Not credited
AS A WHOLE.....Unfunny farce with forced action that failed to bring laughs.
STORY.....Slight twist given old farce idea of unmarried folk posing as married because of presence in house of wealthy stranger.
DIRECTION.....Kept things moving, but played too hard for laughs.
PHOTOGRAPHY.....Generally very good
LIGHTINGS.....Some excellent, generally satisfactory.
CAMERA WORK.....Generally good
STAR.....Not particularly appealing in this
SUPPORT.....Just fair "movie" characterizations
EXTERIORS .....Acceptable
INTERIORS.....Rather good
DETAIL .....Good
CHARACTER OF STORY.....Delicate situations, but so unreal no one will object.
LENGTH OF PRODUCTION.....About 4,700 ft.

MANY times and oft have we had on the stage and on the screen the farce situation of a young couple forced into the position of pretending that they are married in order to fool some old nut who happened to be very wealthy, and in the house as a visitor. This time, instead of having the old man a relative who wanted to see the baby or the wife, as has been the customary plot basis, we had the more unreal theme of the stranger being a millionaire who was nutty on the notion of doing business only with those who managed their homes properly.

The young married hero in this, in order to help a friend, had invited to his house for dinner a young lady that the friend had been seeking an opportunity to propose to. When the coming of the stranger was announced, the hero, to make good on the shortage of servants, forced the young lovers to pretend that they were the married couple, while hero and his wife took the position of servants, this being done because they knew the house.

Naturally, as in all of these wild farce situations, there were many embarrassing developments, chief among which was the well-known stunt of the old guy insisting upon the unmarried folks going to bed. This was rather overdone, with the stranger talking very unusual liberties in entering the bedroom and starting to undress the husband against his protests.

The father of the girl who was pretending to be the young wife, came to the house to take her home and then the stranger millionaire was told that the father was insane, while the father was told that the millionaire was insane, which is certainly not a new angle, although it provided some footage, since the millionaire proceeded to lock father up in a store-room.

All through this offering we had action in every scene, but the forced attempts to make it funny failed to result as desired because it is seldom possible to get laughs when the director and players are working so terribly hard for them.

The general atmosphere of the offering as to sets, lighting, etc., was very good, and had the situations been held down to something more human, and had the characterizations been played a little more closely towards what might have been, the chances are that this would have been a pleasing offering.

The day has passed when wild action and footage registers as a good film. The situations in this were old hokum farce and they were not played with the proper finesse of characterization to make them funny.

Carmel Myers has done many things much better than this. She did not appeal particularly in this character, and the youthful players with her failed to make a particularly pleasing impression. The wild Montana millionaire was an unheard of type and did unheard of things, and the other characters were only acceptable.

This fails to get out of the class of ordinary routine "movie" because it lacks distinction in story merit, and the players fail to register as unusual personalities. Those who appeared were M. Rodolpho De Valentina, Charles Dorian, Mary Warren, William Dayer, Wadsworth Harris and Jack Hull.

Soft Pedal on Merits But Trick Lines May Pull You Some Business

The Box Office Analysis for the Exhibitor

Because of the fact that the atmosphere in this is rather good, and the thing keeps moving, it is quite possible that the average audience will accept this without serious complaint, principally because it is no worse than hundreds of other productions that have been handed to them in the past.

Certainly I would not advise you to reach out for this, and if you have a contract which makes it necessary for you to play it, I would use a soft pedal in proclaiming the merits of the production. Concentrate rather upon the title and the name of the star if you think it means anything, and use catchlines such as: "Would you play servant to fool a wild Western millionaire from whom you expected to secure a million dollars for business?" I question the advisability of referring to the time-worn situation of the young couple who had to pretend they were married when they weren't, because that has been done to death in the films.

You might arouse some interest by pulling a line like this: "Have you ever stayed away from home all night? How did you explain it?"

You might take another angle and play it up along these lines: "Have you ever given the man who wants to tell you how he would like to marry you the proper opportunity? Think it over. Maybe you haven't figured right."

The old angle, "What would you do for a million dollars?" would apply to this because our hero is supposed to be pulling all the wild stuff that the plot calls for because he wants to separate the wealthy Western wild gink from that sum to finance a business deal.

"MOST UNIQUE FIGURE IN PICTURES" (N.Y. GLOBE)

"MACISTE"

"HE OUT-FAIRBANKS'-FAIRBANKS" N.Y. TIMES

"SOME GUY" N.Y. WORLD

ADDRESS, IN THE FIRST INSTANCE

HARRY RAVER INC. 1402 B'WAY. NEW YORK

HE DOUGLAS FAIRBANKS OF ITALY (N.Y. TIMES)

IS BACK!

"A PERFECT CAVE MAN" N.Y. AMERICAN

"HE IS MAGNIFICENT" N.Y. TRIBUNE

THE SOLDIER-HERO,-
D'ANNUNZIO'S DISCOVERY
WHOSE HERCULANEAN EXPLOITS
IN "CABIRIA" AND
"THE WARRIOR"
AMAZED THE WORLD

"MACISTE"

-ONCE BELIEVED DEAD-
COMES BACK IN

THE LIBERATOR

TO GLADDEN AND THRILL
THE MILLIONS WHO
WORSHIP AT HIS SHRINE

FULLY PROTECTED IN ALL LAWFUL COUNTRIES
NORTH AMERICAN RIGHTS OWNED BY HARRY RAVER INC. 1402 BWAY NEW YORK

Great Tenor Surprises by Success in Well-Adapted Story

Enrico Caruso in

"MY COUSIN"

Artcraft

DIRECTOR ..... Edward Jose
AUTHOR ..... Margaret Turnbull
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Hal Young
AS A WHOLE..... Surprisingly good first screen effort of opera celebrity. Will please generally.
STORY..... Peculiarly well fitted to register tenor in appealing roles.
DIRECTION..... Managed to earn many laughs and held interest remarkably well. Best thing he has done.
PHOTOGRAPHY..... Generally very good although occasionally too contrasty.
LIGHTINGS..... Some excellent, some only fair
CAMERA WORK..... Varied from fine to fair
STAR..... Surprisingly smooth in performance of dual role.
SUPPORT..... Miss White very beautiful; generally excellent types.
INTERIORS..... Generally very good. Theatre scenes
INTERIORS..... Generally very good. Theatre secnes well handled.
DETAIL..... A number of excellent touches
CHARACTER OF STORY.... Registered incidents creating popular favor for great tenor.
LENGTH OF PRODUCTION..... About 4,500 feet

CARUSO gets away with it beautifully. You will be surprised. He handles a dual role in this, his first screen offering, in a most satisfactory manner, someone having had sufficient foresight to provide a story which presented him in one part as a great tenor, and another part as a poor sculptor, cousin of the great singer.

Most everyone will want to see Caruso on the screen, but likewise most everyone will feel that he will not be good. For that reason, his most satisfying success will be all the more pleasing because you really can enjoy this performance and the treatment of the situations actually earns a number of hearty laughs, with a lot more of tickling chuckles.

The atmosphere throughout was very good because a nice contrast was registered between the life of the poor sculptor and that of the wealthy influential tenor. The Italian restaurant scenes were helped by good types who played well within character, and the theatre scenes were really realistic many of the shots being taken in a crowded theatre.

The story was so constructed as to register the generosity and love of children of the great tenor who was called Carulli, and at the same time got over his desire to be of assistance to his countrymen.

The love story was carried between the poor sculptor and Miss Caroline White, as the daughter of a restaurant keeper, and the plot for the most part depended upon the fact that she had agreed to marry the sculptor partly because she thought he was the cousin of the great tenor.

When the sculptor met the great tenor by accident in a restaurant, and the tenor did not recognize the man who had claimed to be his cousin, the girl naturally turned cold, but later on she agreed to forgive and forget.

Meanwhile the sculptor had tried to meet the tenor in his home, but, through an unforunate circumstance, was ushered in by the private secretary with the introduction that he was a singer. This meeting, in which the tenor ordered the sculptor to sing in order to find out whether or not he was worthy of help in developing his art, was very well handled.

Afterwards when the tenor learned that his cousin was a sculptor and not a singer, he journeyed to the Italian district and made the lovers happy.

Miss Caroline White screens wonderfully well in most of her scenes aand closeups, and suggests tremendous possibilities for screen work. Occasionally the lighting was bad so that she did not photograph well, but generally her beauty was very distinctive.

The cast was quite well chosen as to type, and the interesst is maintained throughout, principally because of the treatment which makes the atmosphere quite convincing. Others in the cast were Henry Leone, Joseph Ricciardi, A. G. Corbelle, Bruno Zirato and Master William Bray.

A Sure Cleanup and is Good Enough to Play Anywhere

The Box Office Analysis for the Exhibitor

You can grab this and clean up. Without question you would have been willing to play this even though it was rotten, because Caruso's name was sure fire for big business on one picture at least. Fortunately you will be able to promise that this is a very interesting and quite human comedy romance and you can safely say that Caruso has made good as a screen player in this film at least. You might also suggest that the story of this has been so developed as to give an insight in a way, into the private life of the great tenor.

I would not make any foolish statements as to the fact that Caruso has scored a sure success as a screen star because in another sort of story, or in future work, he might miss fire altogether. You can, however, be very positive in saying that in this film there is a happy combination of story and treatment which shows him in two characters that will certainly win any audience's favor.

Since Miss Caroline White is also an opera singer, you can afford to make a little fuss about her presence in the film, and you can safely say that she is wonderfully beautiful.

Since there was a song about "My Cousin Carus" I would emphasize this title by registering in my ads, such lines as "You've heard the song, 'My Cousin Carus,' now see the screen play about the sculptor who claimed the great tenor as his cousin!"

Be sure that you emphasize in your advertising the fact that Caruso appears in two parts in this, and really is the central figure throughout, because I have an idea that some of the public have become skeptical about famous personages appearing in films, since in the past we have had the names of personages used in advertising, where these people only appeared in a few flashes that were deliberately cut into a story in which they were not in the least concerned.

Go to your victrola dealer in your town and get co-operation from him, because this is a chance for him to stir up interest in Caruso records. It might be a good stunt, if you are in a small town and have a theatre that is not too large to use a victrola in, to have one of Caruso's best records played before the film begins and you might also use his record of "Pagliacci' during the film when that scene is being enacted.

If you are in a big city and have a bi gtheatre, speak to your Victor dealer about the possibility of using one of the very large compressed air machines which the Victor Company at one time used in large hotels with orchesstra accompaniment because these machines are so powerful that they can fill any theatre, and with orchestra accompaniment it is impossible to distinguish between the machine and the human voice.

Distinctive Personalities in Novel Atmosphere. Story Slumps at End

Montagu Love and Dorothy Green in

"THE GROUCH"

World Film

DIRECTOR ..... Oscar Apfel
AUTHOR ..... Forrest Halsey
SCENARIO BY .....Clara Baringer
CAMERAMAN .....Alfred Gandolfi
AS A WHOLE.....At first very interesting in novel atmosphere but slumped to fair meller at end.
STORY.....Situations elementary but unusual atmosphere helped it.
DIRECTION.....Registered effectively in first half but missed fire at end.
PHOTOGRAPHY.....Exteriors excellent but interior lightings varied badly.
LIGHTINGS.....Generally very good but occasionally too uniform in sets.
CAMERA WORK .....Very pleasing in exteriors but varied in interiors.
STARS.....He, compelling, forceful personality; she, excellent type; gave effective characterization.
SUPPORT.....Satisfactory, not particularly impressive. Some extras crude.
EXTERIORS.....Swamp stuff very fine; other bits satisfactory.
EXTERIORS....Club set good; others satisfactory but some marred by lighting.
DETAIL ..... Generally satisfoctory
CHARACTER OF STORY....Rather involved study of human passions.
LENGTH OF PRODUCTION.....About 5,000 feet

THIS got away to a most impressive start because there was an element of mystery about the central characters and the atmosphere in which they moved was a distinct novelty to the screen since we found the story laid in Southern swamps which were shown in all their wild native beauty.

Monty Love is a distinctive personality of decided strength, suggesting physical force and superior mentality. His introduction as an ex-convict working with engineers, immediately gave the impression that here was a man with an interesting past.

Then they introduced Dorothy Green as a woman belonging to a band of pirates who lived in the swamps, with titles explaining that these pirates had made captives of women for generations past. This, of course, suggested that Dorothy had a past, even though it might be only the past of ancestors. Dorothy was introduced doing an Annette Kellerman from a rowboat, and while it was at some distance, it was at least interesting and she allowed the interest to stick right along through several reels by means of a conveniently split skirt which exposed a generous expanse of left limb from either front or side as she walked or ran.

Dorothy had the character of a wild thing and she did put it over. Escaping from the pirates because an old fuzzy-faced Gypsy chief wanted to take her from her husband-to-be on her bridal night, she wandered into a vacant club house where Monty Love had been installed as caretaker. Monty wasn't going to have it, but she insisted on staying and when the pirates came to take her away, we had an interesting battle, with Monty and Dorothy successful. We then had some very beautiful flashes of scenes beside the sea in which it was registered in a very nicely handled manner that Dorothy and Monty had decided to play together.

With the ending of this incident, at which time the film looked very big, the production began to slump. We found Monty heir to millions, with the result that he and his bride came into society, and then came a conflict for revenge against his ex-wife who had married the man who had falsely sent him to prison and had also allowed Monty's child to die from neglect. The willun was ruined in the stock market and Monty finally invited his ex-wife to a road house to choke her to death, but changed his mind when his victim told him that Dorothy was entertaining the willun in his home. Dorothy had invited the willun because she found that Monty was going out with his ex-wife, and she had set the house on fire to kill both the willun and herself. Monty broke in to the rescue. Monty and Dorothy drove away apparently satisfied and happy.

I believe there is sufficient novelty in this combined with the excellent work of Mr. Love and Miss Green to make it more than satisfying despite the slump towards the end, caused by the society atmosphere which becomes rather theatric and mechanical.

Others in the cast were John Davidson, George DeCarlton and Margaret Linden.

Charles Giblyn
M.P.D.A.
Directing Mabel Normand for Goldwyn
"Peck's Bad Girl" "A Perfect 36" Another in Work

This Meller Will Please and Has Real Ad. Possibilities

The Box Office Analysis for the Exhibitor

Montagu Love and Dorothy Green in

"THE GROUCH"

World Film

The unusual atmosphere and the splendid work of Mr. Love and Miss Green lift this out of the program routine and mark it as a decidedly worth-while picture, despite the fact that it drifts into "movie" society mechanics in the last couple of reels. I am quite sure that most any audience will be willing to mark it as interesting and entertaining.

In advertising this I would center attention upon the Southern swamp atmosphere by asking questions like: "Do you know that there are bands of pirates living in Southern swamps as wild as Captain Kidd's men? See Montagu Love and Dorothy Green in 'The Grouch'."

Head an ad.: "Have you ever heard of the Okfenoke swamp where live the pirates? They're wild! See Montagu Love and Dorothy Green in 'The Grouch'."

The central theme of the story is the contrast between the passionate love of the women who have lived close to nature, and the cold, calculating matrimonial methods of the society woman, so that an excellent line to use would be: "Do you love with your heart or your head? Do you seek revenge with a dagger or your tongue?"

I am convinced that Montagu Love is a very popular star because certainly his is a distinctive personality and I am quite sure that he will appeal especially in this sort of character.

Dorothy Green photographs wonderfully in this, is truly beautiful, and plays with a spirit and sincerity that makes what she does register most convincingly. Miss Green has done some very good work in the past but has been off the screen for a while so it will be advisable to emphasize particularly her presence not only with straight advertising, but especially by the use of photographs.

You are certainly safe in saying that this is a most unusual story and you can promise that the atmosphere in which it has been made, is the actual scene of the story, and is decidedly different from what is ordinarily registered in screen plays.

TO THE MEN WHO SIGN THE CHECKS FOR THE MOTION PICTURE PRODUCING COMPANIES

Owing to the new and patented method of developing motion picture positive used by the Spoor-Thompson Laboratories, we can and will print and develop your Positive Film *at a lower rate per foot than you can obtain anywhere.*

Furthermore there will be no extra charges of any kind. *And the quality is the supreme effort of the art.*

Write or call upon our sales manager, Mr. Charles F. Stark, for details.

SPOOR-THOMPSON LABORATORIES

1333 ARGYLE STREET, CHICAGO

Sales Office and Service Bureau, 110 West Fortieth Street, New York City. Telephone Bryant 1490

Spoor Prints

Mechanical "Movie" Helped Somewhat by Pretty Star, But Lacks Human Note

Corinne Griffith in

"MISS AMBITION"

Vitagraph

DIRECTOR .....Henry Houry
AUTHOR .....Rex Taylor
SCENARIO BY .....George Plympton
CAMERAMAN .....Arthur Ross
AS A WHOLE.....Mechanical plot lifted by star's personality.
STORY.....Fails to convince and characterizations were mechanical rather than human, leaving offering unimpressive.
DIRECTION.....Moved players through situations without getting over necessary intimacy of character study.
PHOTOGRAPHY.....Generally good, occasionally very contrasty.
LIGHTINGS.....Occasionally faces flooded causing halation, but generally quite good.
CAMERA WORK.....Varied from fine to fair
STAR.....Rather pleasing to look at but failed to make characterization human.
SUPPORT....Roue overplayed, others just acceptable
EXTERIORS.....Good, no attempt for artistry
INTERIORS.....Varied from good to poor
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Censor won't complain
LENGTH OF PRODUCTION.....About 4,600 feet

EXCEPT for the presence of Miss Griffith, who is rather easy to look at, this fails to register as anything except an ordinary mechanical "movie." The plot presents a situation that is rather well known and quite obvious as to final result, with the characterization attempts missing fire principally because they are not played in a truly human manner.

We start off with Miss Griffith as shero and Walter McGrail as hero, both ambitious. Miss Griffith accepts a position as maid and then "jest happens" to wander into a sculptor's studio at the moment when he was seeking a model, with the w. k. result of being chosen as the ideal type for the masterpiece-to-be, which the sculptor was preparing to do. The subject was called "Miss Ambition."

Of course the old roue fell for the model quick, and his offer of wealth was so alluring that the shero fell. At this point the characterization given by Miss Griffith gave the shero an awful wallop because she did not seem to register anything like the natural repulsion which would be caused by her intimate relations with this funny old thing that had money.

We had the big reception with society invited, and regrets coming instead of guests after which the roue pulled a rough house scene, and then he passed out of the picture, leaving shero as a wealthy widow.

Meanwhile our hero, Mr. McGrail, had become a successful contractor and had started on the construction of a great viaduct during the work of which he encountered difficulties that cost him financial embarrassment. He was very badly in need of money, when the widow "just happened" to pick up a paper which announced this fact rather oddly, because such things are not generally discussed in public prints, and so she rushed to the rescue with dead husband's coin, which saved the day and finally brought hero and shero together for the final clutch.

Walter McGrail is a rather pleasing young man, but he had very little to do in this except stand around and wait for the finish.

Miss Griffith looked rather good but did not register enough emotion to prove that she can handle real dramatic moments in an effective manner.

Templer Saxe as the old roue overplayed this part in the typical actor fashion, which added to the unconvincing atmosphere of the entire offering.

Betty Blythe as the lady who gave Miss Griffith her first job failed to start anything and Fred Smith as the sculptor was rather painfully camera-conscious. Others in the cast were Denton Vane and Harry Kendall.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Pass This If You Can, If Not Use Trick Lines About Money and Love

The Box Office Analysis for the Exhibitor

Corinne Griffith in

"MISS AMBITION"

Vitagraph

It is quite possible that you can get away with this, but certainly it is nothing to reach for if you have no contract making it necessary for you to play it.

The title, "Miss Ambition," will not mean much in anyone's young life, because it sounds just like the bla-a-a-a romance that it is, and I would suggest that you pass this by quietly without any trumpeting whatever.

If it is necessary that you show this, I would dodge any statement as to the merit of the production and concentrate upon trick lines such as: "Is wealth worth while? Would you marry for it? See 'Miss Ambition'."

You might head an ad. with this idea: "Are you big enough to refuse the opportunity to marry a million? Are you sure about it?"

It is a comparatively old theme, but about the only chance you have in playing with this is to emphasize the money and happiness thought, and a possible line for such use would be: "Have you an idea that money means happiness? See 'Miss Ambition'."

As a matter of camouflage you might dress up your ad. copy with dollar signs, possibly mixing in a few hearts or cupids if you have an artist who gives you layouts, and you can also work out some ads. using the head of Miss Griffith with McGrail on one side and Saxe on the other, presenting the question: "Would you give up this man's love to marry this old fool in order to get the old fool's million?"

Miss Griffith is rather easy to look at and photographs very well so that the plentiful use of her photographs might help, whereas the contrast between Saxe and McGrail is so definite that placing them on either side of her in different ad. copy will undoubtedly suggest good drammer.

Whatever you do, don't make definite promises of this being a truly worth-while production, if you attempt to keep faith with your cash customers and try to hold their confidence.

PAULINE STARKE IN TRIANGLE PLAY "IRISH EYES"

Sure it's that bonnie lass

PAULINE STARKE

presented by TRIANGLE

in

"Irish Eyes"

The Tender Romance of a Fisherman's Daughter,

by Daniel Carson Goodman

Shimmering vistas of happiness remain unseen to the eyes that are blinded by fear and jealousy. But felicity is rewarded by romance, to Pegeen, when she realizes the honor of her benefactor.

Directed by William Dowlan, scheduled for early release.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

Unreal Heiress-Weds-for-Love Plot Helped by Players and Treatment

Emmy Wehlen in

"HIS BONDED WIFE"

Metro.

DIRECTOR.....Charles J. Brabin
AUTHORS.....Louis and Arthur Zellner
SCENARIO BY.....June Mathis
CAMERAMAN.....J. J. Berquist
AS A WHOLE.....Unreal, but fairly interesting comedy romance helped by atmosphere and players.
STORY.....Heiress pretending to be too poor to marry for love. Quite ancient a plot.
DIRECTION.....Lifted basic idea by atmosphere and treatment, although missed human note towards end.
PHOTOGRAPHY.....Some excellent, some only fair. Variance rather annoying.
LIGHTINGS.....Many very fine; generally satisfactory.
CAMERA WORK.....Varied somewhat, but satisfactory.
STAR.....Rather pretty; held interest in unreal character.
SUPPORT.....Currier excellent, others satisfactory
EXTERIORS.....Some very good, although Atlantic City Beach too deserted in some spots.
INTERIORS.....Many excellent, generally satisfactory
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....About 5,000 ft.

IT seems hard to believe that they would tackle the good old basic idea of heiress-pretending-she-ain't, to marry for love, but here it are once more.

They give it a couple of twists in this, but nothing that is startling, and the one new angle rather mars the sympathy created for the shero. She is shown to become rather tired of living on her husband's slender bank-roll with the result that she uses some of the hundred thousand in bonds, slipped her by her father as a wedding present, and only comes to life again after she almost kills hubby while he is trying to steal her wealth from her in order to bring her to her senses.

They open this with a costume play entertainment, slipping in an idea similar to "The Price of a Good Time," this play, suggesting the difficulty that is to follow. The use in the play of the exact statement made by the suitor for the shero's hand, to a wamp he was sitting out with, was a coincidence which helped early to plant the unreal character of the entire offering. Incidentally, this wamp wore a sure 'nuff l. and b. h. gown and was quite easy to behold.

Our little shero, Miss Wehlen, then slipped away to Atlantic City to mingle with the common herd to find a lover. She did a bum Annette Kellerman in the surf and was rescued by Creighton Hale in rather a funny rescue because it was apparent that this was pulled in about a foot and a half or water.

Emmy pretended to work in Macy's, and the small town courtship followed, with one touch that was a bird, it being an entertainment by graphophone, with the needle jumping wildly at the finish of the piece to interrupt the romantic proposal. I don't remember of this having been done before and it will certainly register.

When hero learned that shero was an heiress by the convenient photo-in-the-magazine method, he bawled her out and resourceful father, anxious to see daugter get what she wanted, pretended to disown her, which made the marriage with hero possible.

They lived in a little flat and were apparently quite happy, until pretty Emmy began to want a piano and things, and busted into the hundred thousand in bonds that father had given her as a wedding present. She dolled the place all up, hired a French chef and an English butler, and immediately there was trouble. Hero despaired, quarreled and then decided to steal the hated bonds in order to bring wifey back to earth. She almost shot him in the excitement which would have been painful, and the shock caused her to see the error of her ways, with the result that all the fancy furnishings were moved out along with the fancy servants and they did a final clutch in the midst of the good old furniture bought by the sweat of hero's brow.

The worst fault with this will be the effort required by young members of any audience to believe that any young gink is going to have such a violent aversion for the possession of wealth by she who has become his wife. Others in the cast were Frank Terry and Warda Howard.

John Davidson

CHARACTER JUVENILE LEADS

Ask "WID"

He has said many nice things.

Address: 4 West 108th St., N. Y. C. Phone, Acad. 2552

Can Get by as Comedy Romance. Emphasize is Not Sex Story

The Box Office Analysis for the Exhibitor

Emmy Wehlen in

"HIS BONDED WIFE"

Metro.

Although this is unreal and never really gets under your shirt, it is more or less interesting and may pass satisfactorily as entertainment despite the fact that most of your fans will know the story by heart, and will anticipate the development of each incident.

You will have to depend principally upon talking about Miss Wehlen's beauty and the time-worn argument of "Would you refuse to marry a girl because she had millions?"

You may alter this good old line by dwelling upon such points as: "Could you stand it if your wife insisted upon hiring a French chef and an English butler and paying for them out of her own money? See 'His Bonded Wife.'" You might use a line like this: "He thought she worked at Macy's and when he found out she was an heiress, he refused to marry her. Would you?" Another line possible would be "In order to have his daughter marry the man she loved, this father disowned her and then made her a wedding present of a hundred thousand dollars which caused serious complications. See 'His Bonded Wife.'"

This is not good enough to justify your making any particular play on the merit of the offering, but you can safely talk somewhat about Emmy Wehlen and Creighton Hale, because Miss Wehlen is quite pretty and Hale is rather well-known, particularly through his appearance in several serials.

Since we have had so many wild sex stories with weird titles in the past year, it might be decidedly advisable for you to make it clear that this is a comedy and not a sex play, registering in your advertising so that there can be no question that the title does not refer to a problem such as "Her Body in Bond," but has entirely to do with a wedding present of $100,000 in bonds which caused humorous complications between husband and wife.

William Russell

in

"ALL THE WORLD TO NOTHING"

An American "Flying A" Picture

From the widely read novel of the same name by Wyndham Martyn. Directed by Henry King

One of the most powerful subjects in which William Russell has ever appeared. Magnificent supporting cast. Exhibitors seeking to recoup the losses incurred by the nation-wide closing of theatres will find this attraction just the sort necessary to win back their patronage and add new picture-goers to their clientele.

Now Playing

William Russell in "Hobbs in a Hurry"

WILLIAM RUSSELL PRODUCTIONS **DISTRIBUTED BY PATHE**

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees supervision.*

The

BRUNTON STUDIOS

ROBERT BRUNTON COMPANY

Melrose Avenue :: Los Angeles

'By Your Works You Are Known'

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Repetition of Misunderstood Situation Becomes Tiresome and Funny

Grace Davidson in

"SUSPICION"

M. H. Hoffman Prod.

DIRECTOR.....John M. Stahl
AUTHOR.....Thomas Bedding
SCENARIO BY.....Thomas Bedding
CAMERAMAN.....Not credited
AS A WHOLE.....Started very well, but repetition of misunderstood situation made it funny, with spy meller incident entirely foreign to rest of offering.
STORY.....Had no plot to speak of; simply used misunderstood situation repeatedly until final clash when all was explained.
DIRECTION.....Varied painfully from good to very poor.
PHOTOGRAPHY.....Occasionally very good and generally clear, but frequently too contrasty and harsh.
LIGHTINGS.....Lacked artistic softness; were generally too harsh, with faces flooded, causing halation.
CAMERA WORK.....Composition not artistic
TITLES.....Satisfactory, but did not appeal particularly.
SUPPORT.....Acted too much as a rule
EXTERIORS.....Some good, some very ordinary
INTERIORS.....Varied decidedly from good to fair
DETAIL.....Some of it awful, as for instance Silk Hat Harry burglar.
CHARACTER OF STORY.....Nothing to offend censors.
LENGTH OF PRODUCTION.....About 5,500 ft.

FOR the first half hour this looked very good despite the fact that the clean-cut photography was marred by a harshness that made it very contrasty at times with the faces flooded in a manner that made them chalky.

We found our w. k. situation of the eternal triangle, with two partners, one old and one young, and the oldest partner's wife as the woman in the case. The young partner was teaching the wife the violin, and we had a number of misunderstood situations which were entirely innocent, although it appeared as if he was making love to the wife. The servants and friends of the family began to gossip, and this was all rather interesting for a time, but they kept on repeating it until it became rather tiresome and even funny.

After about a dozen such situations, with husband always refusing to believe anything wrong of his friend and wife, we found a German spy climbing the porch of the house to steal the "poipers," clad in a frock coat and high hat. The only possible excuse for presenting this spy in a Silk Hat Harry costume, was that the author wanted the husband to see him in the wife's room and that that because of his costume, it was the younger partner.

Several time we had seen flashes of the plotting "Goimans," which flashes had jarred decidedly because they were evidently placed there for the sole purpose of preparing us for the coming meller clash, and we wandered on through the misunderstood situation until the detective finally brought in the captured spy which exonerated the youthful partner.

I am quite sure that most any audience will get a real laugh when hubby, who is supposed to have been seriously wounded by the burglar, comes out of a faint, and once more sees young partner consoling his wife. By that time it has become much too much and is out and out comedy.

When Silk Hat Harry, the burglar, escapes from the house, a conveniently planted detective sees him, but instead of stopping him at once, the detective waits until the silk hat crook leaps into an auto, then Mr. Detective, he leaps in, too—he does—and they pull a little 10-20-30 "movie" struggle of five years ago before our fashionably dressed spy is captured.

There are a few good titles in the first of this relating to gossip and a small town, and the action was not bad until it became tiresome, but as it stands now, it misses terribly.

Grace Davidson, as the wife, was fairly easy to look at, but registered no particular emotional capacity. Wilmuth Merkyl, as the young partner, was all right except when he had to "act" and Warren Cook as the husband did very well until his repetition of the same action became funny. Others in the cast were Matilda Brundage and Alma Dore.

Katterjohn Films announce four special productions of superior feature value produced under the individual management of their creator —
Monte M. Katterjohn
author of
Carmen of the Klondike
The Flame of the Yukon
and The Clodhopper

Katterjohn FILMS
730 South Olive Street
Los Angeles, California.

Title Gives You Chance for Sensational Advertising which May Pull Some Business

The Box Office Analysis for the Exhibitor.

Grace Davidson in
"SUSPICION"
M. H. Hoffman Prod.

The title of this will sound interesting to many, and while the gang will undoubtedly laugh at it before it gets through, they may at the same time pass it over as satisfactory despite the ancient theme and the tiresome repetition of the same incidents.

The players are not well enough known to mean anything in anyone's young life, so if you decide to take a chance on this, you must concentrate on suspicion and gossip as a basis for your advertising.

The constant repetition of the misunderstood situation is the chief fault with the offering because the photography and atmosphere, and even the playing of the cast are sufficiently satisfactory until it gets funny through the fault of the story construction.

I would concentrate advertising on such thoughts as: "Are you a gossip? Are you sure? Do you repeat things that you have no means of verifying? See 'Suspicion,' and realize how dangerous this is."

You might head an ad: "What right have you to repeat gossip? See 'Suspicion.'" By taking this line of thought in your advertising campaign, you may arouse enough interest, particularly among the women, to justify your showing this as a routine offering. It is hardly good enough to present for more than one day.

Because of the fact that this story, as a story, is painfully ancient, I would advise you not to in any way let your public know just what the plot is. If you tell it to them, condensed, it will sound quite ordinary indeed and your only chance of getting away with this is to center all attention on the gossip angle, forgetting the eternal triangle basic idea.

Mme.

PETROVA

in

"The Panther Woman"

A SENSATIONAL AND
MONEY MAKING FEATURE

Exchanges at

First National Exhibitors' Circuit

PETROVA PICTURE COMPANY

Frederick L. Collins, President

Kid Extravaganza Elaborately Done with Titles that Make Fun of the Meller Action

George Stone and Gertrude Messinger in

"ALI BABA AND THE FORTY THIEVES"

Fox Special

DIRECTOR.....S. A. Franklin
SCENARIO BY.....Bernard McConville
CAMERAMAN.....(Not credited)
AS A WHOLE.....Fanciful meller with kids in principal parts may tire grown-ups, but will tickle children.
STORY.....Fairy tale with melodramatic twists and occasional slapstick treatment.
DIRECTION.....Gave some artistic atmosphere with evident expenditure of quite some coin and registered cute stuff with kids.
PHOTOGRAPHY.....Some very fine, some just fair
LIGHTINGS.....Some quite artistic, others ordinary
CAMERA WORK.....Varied decidedly
STARS.....Very cute youngsters who will get chuckles from anyone.
SUPPORT.....Many extras, with principals satisfactory to pull out picture.
EXTERIORS.....Many elaborate sets that gave picture considerable body.
INTERIORS.....Generally held to atmosphere very nicely.
DETAIL.....Quite good
CHARACTER OF STORY.....Nothing offensive and will certainly delight kiddies.
LENGTH OF PRODUCTION.....About 4,800 ft.

IT is hardly necessary to go into a very detailed review of this latest Fox kiddie fairy tale, because you who have played the previously released specials made by the Franklin boys, know just about what the general calibre of these offerings is. This latest production has quite a lot of pep and action because of the melodrama injected into the plot, but most of it becomes, through treatment, slapstick comedy rather than meller, because the titles kid the action and the youthful stars were truly funny when they tried to be the most dramatic.

Undoubtedly this offering cost quite a lot of money because the settings and detail of the atmosphere were very good throughout, and although they very probably used exterior sets which had been erected for other purposes, with new decorations on them for this production, the effect was such that the average person will undoubtedly be impressed with the effect that this is a film which has cost quite a lot of coin of the realm.

It is rather hard to figure just how these offerings are going to go with grown-ups, and it is quite possible that in various communities the results have been quite contrary. The Fox people have made an effort very evidently to keep this in a light comedy vein all the way by the introduction of titles that kidded the action, in order to carry over the extravaganza idea and thus disarm criticism from grouchy grown-ups who might feel that they were not being entertained by seeing a lot of children go through dramatic situations.

The story of "Ali Baba and the Forty Thieves" has always been good, and the fact that it was used as the basis for the big sensational spectacle, "Chu Chin Chow" here in New York, should justify its presentation in film form.

The children do very well in this from the viewpoint of cute tricks, because they are at their best as entertainers when they are trying their hardest to act. I can just hear the women rave about how cute these youngsters are at the most dramatic moments, when they are supposed to be very serious indeed.

The atmosphere generally was quite well handled, although there was a decided variance in the photography as to artistic effects secured. In some places it was truly artistic, whereas there were other shots that failed to hold the same artistic standard. The Fox Company is to be congratulated for having carried out the bill so perfectly, considering this from a technical angle, but it is undoubtedly true that Bill Fox is now sorry that he spent so much money in making these kid pictures so elaborately because I have a hunch that the results from them have not really justified the original lavish expenditure. In the cast of the production were Lewis Sargent, Buddie Messinger, G. Raymond Nye, Raymond Lee, Charles Hincus, Marie Messinger, and Jack Hull.

Special Treatment In Exploitation Should Get Results with This

The Box Office Analysis for the Exhibitor

Everything depends upon the manner in which you exploit this as to whether or not you can get it over and realize on it properly.

Undoubtedly you can depend upon the kids liking it, and, consequently, you should have a tremendous matinee, but it would seem to me that you should not try to play this on Saturday, but use it on some day which is ordinarily light, making a special plea for children and parents with children to build that particular day into a big one because of the fact that you are presenting something which appeals particularly to a special class.

In all your advertising you should emphasize the point that Mr. Fox has made this production, and you are presenting it because of a desire to do films which will be wholesome, entertaining, and particularly pleasing to children, since the motion picture has in this manner made it possible to present this wonderful fairy tale magnificently done, at a price physically impossible in any other way. Hammer upon the fact that "Chu Chin Chow" could not be brought to your town because of the expense, and the need of a tremendous theatre and stage, and associate this production with it because of the fact that both were extravaganzas based upon the same basic story idea.

If you have any way of knowing that some of your folks have particularly liked the previous Fox kiddie specials, it would be a good idea to appeal to them for endorsement and special co-operation. It is quite possible that you might be able to go to the schools, kindergartens or some other similar organizations for assistance in getting the right sort of attendance at this film. Go to your reformers or censors and such folks, and explain that you have booked this particularly because you felt that it would be appreciated by folks who do not care for the blood and thunder cheap melodramas and sex films. Do not deprecate the blood and thunder Westerns, and the sex film, but make your point that there is a class which appreciates that film, while there is another class which will appreciate this sort of fairy tale extravaganza, which will give you an opportunity to explain forcefully the elemental fact that the screen appeals to every class and shows to all of them at once, because of the small admission, whereas the regular theatre reaches one class when they have a two-dollar classic and another class when they have a 10-20-30 "Bertha, the Beautiful Cloak Model."

Personalities and Interesting Well-developed Story Make This Quite Worth While

Mary McLaren and Star Cast in

"VANITY POOL"

Universal Special

DIRECTOR.....Ida May Park
AUTHOR.....Nalbro Bartley
SCENARIO BY.....Ida May Park
CAMERAMAN.....King Gray
AS A WHOLE.....Personalities of players make interesting story register effectively despite occasional overplaying.
STORY.....Nicely developed, dramatic situations become somewhat meller towards end, but will please.
DIRECTION.....Registered many nice little touches and kept characterizations ringing true with good dramatic effect.
PHOTOGRAPHY.....Varied from fine to fair; occasionally uniform lighting being chief fault.
LIGHTINGS.....Generally splendid on players, but not so good on sets.
CAMERA WORK.....Excellent in closeups; varied in long shots.
STAR.....Gave appealing characterization
SUPPORT.....Unusually effective cast. Misses Nillson and Sais, and Farnum and Holding all pressed star for honors.
EXTERIORS.....Satisfactory
INTERIORS.....Some good, but generally too ornamental; not well lighted and lacking in artistic distinction.
DETAIL.....Bad back drops at important moment at end, but generally satisfactory.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 5,500 ft.

IF anyone needs further evidence of the recent recognition of the advisability of presenting a strong cast in preference to a story centered about one personality, the star, this production presented by Universal should start something, because Universal, being one of our early feature-makers, has been up and down the hill trying most everything, and when they come to presenting such well-known people as Franklyn Farnum, Anna Nillson, Marin Sais and Thomas Holding in support of Mary McLaren, it should be proof conclusive that they realize that it is the production value which counts in making good with an audience. It is certainly better to have several personalities to fit into the characterizations of a good story, instead of one personality with everything else, including the story values and supporting cast kept in the background to give that star the center of the stage at all times.

Mary McLaren holds her own in this because Mary is a distinctive personality, pretty and appealing, and perfectly fitted for the sort of part which she portrays here. It was no easy struggle, however, because Thomas Holding did one of the best bits of work he has ever registered on the screen—the character being a formal, would-be-Governor-type who thought he was human, but wasn't at all; Franklyn Farnum played the serious hero without his wild smile, and made a very favorable impression; Marin Sais as the lobbying vamp really walked away with quite a bit of the film because she was decidedly attractive and quite convincing in her portrayal, and Anna Nillson registered her many scenes with a dramatic sincerity that held the attention and gave strength to the situations.

The weakest spot in the cast was Frank Brownlee as the newspaper politician. Brownlee was a good type, but he was at a loss to know just what to do with his hands and arms at various times, and because of this awkwardness, his presence jarred occasionally.

The story of this told how Holding expected to be Governor and was being assisted by his wife, Miss Nillson, who was appealing to Miss Sais, the vamp, to gain the influence of Brownlee, the politician. The vamp was in love with Franklyn Farnum, a friend of Holding's and his wife, which made it a bit "intrikut."

Asked by his wife to do an errand for her in the slums, Holding met Miss McLaren, daughter of drunken, slovenly parents, took pity on her, befriended her to the extent of providing new furniture and new surroundings, generally and finally ended by apparently falling in love with her.

The vamp, sore because Farnum turned her down, trailed Holding, learned of his visits to Miss McLaren and tipped off the politician.

With a scandal imminent, Holding, on Farnum's advice, brought Miss McLaren to his home and she was introduced by his wife as his adopted daughter-to-be. This foiled the politician who pulled a scandal interview from Miss McLaren's parents, but when the politician tried to trick the vamp into a bed-room party, she fell out of the window in the struggle, and was killed, which sent the politician to jail and made it possible for Holding to become Governor, while Franklyn married Miss McLaren.

Unfortunately, a number of the interiors have the curse of "set" appearance, they being too ginger-bready and lacking in artistic distinction. Others in the cast were Winter Hall, Virginia Chester, Willis Marks and Mary Talbot.

Play Up Exceptional Cast and Trick Lines. This Should Go Very Well

The Box Office Analysis for the Exhibitor

While the name of this seems rather a blank, I believe that this production is good enough to justify your reaching for it and making considerable fuss over the fact that it presents Mary McLaren and an all-star cast.

I would say that most any audience anywhere will consider this a very good film. They will not rave about it for weeks and weeks, but they will certainly like it while it runs and leave the house with a satisfied feeling.

I would dress my ads. full of photographs of Miss McLaren, Miss Nillson, and Miss Sais, and Holding and Farnum. You have here three very pretty women and two rather well-known men, and if you can't stir up interest in a production in which all five appear, then I would say that there's something wrong with your methods.

In going after this in your ad. campaign, I would concentrate upon the line: "Do you know what is really worth while?" because that is in a way the central thought of the story, despite the fact that it is really just an action romance with scandal and politics for complications.

I believe that Mary McLaren is a decided favorite, and if she isn't, it is probably your fault, because she has done enough good work, but I would be careful to make it clear just who is playing with her, because the line "supported by an all-star cast" has lost its meaning through constant misuse by various film producers who are willing to promise anything at any time without regard for the future consequences.

There is one situation where Farnum runs away from Miss Sais and you can undoubtedly start something if you could get the right sort of photograph of this attractive girl, by planting it in a lot of white space with the single line above: "Could you refuse her outstretched arms?"

You might plant Miss McLaren's photograph in white space with a line above: "If you thought your husband loved her, would you dare bring her into your home?"

Unreal Plot Carried Along By Star and Light Farce Treatment

Hale Hamilton in

"FIVE THOUSAND AN HOUR"

Metro

AUTHOR.....Geo. Randolph Chester
DIRECTOR .....Ralph Ince, under personal supervision of Maxwell Karger, director general.
SCENARIO BY .....June Mathis
CAMERAMAN .....William Black
AS A WHOLE.....Light farce romance of unreal financial manipulations.
STORY.....Movie stuff of making a million in six weeks.
DIRECTION.....Gave fair atmosphere and centered on hero, but treatment was draggy in spots.
PHOTOGRAPHY.....Generally satisfactory although not particularly artistic.
LIGHTINGS....Some very good but generally ordinary
CAMERA WORK.....Varied from fine to fair
STAR.....Rather pleasing because of enthusiasm
SUPPORT .....Acceptable; Miss Stewart lacked pep
EXTERIORS.....Race scenes interesting, others satisfactory.
INTERIORS.....Some very good, some "setty"
DETAIL.....High finance made to look easy
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....5,000 feet

FREQUENTLY before we have had this plot idea of hero deciding to make a million in a short time in order to win shero. Unfortunately, it is almost impossible to convince the average American that such things can be done except in the movies. This makes it very difficult indeed for the actors to register anything except light farce in such a film, and consequently in this, the few attempts at melodrama fell pretty flat.

Hero Hale Hamilton is essentially a comedian, since he depends to a great extent upon his expansive smile and general pep, so that a few of your fans will worry about the fact that they cannot believe this. They will just accept it as it runs, as light entertainment, and figure that it is a reasonably satisfactory manner in which to kill an hour.

As usual, we found the girl would lose a million, inheritance, unless she married the willun within six weeks. Consequently, hero felt that he had to make another million in order to present himself in fair competition to aforesaid willun.

Conveniently the author provided a gink who wanted to buy willun's oil lands, another man who had an option on hotel property and couldn't put it over the company, and a railroad president who wanted to run a line through either the willun's land in the West or the hero's land. High finance manipulations by the hero in handling these various deals netted him the desired amount before the time expired.

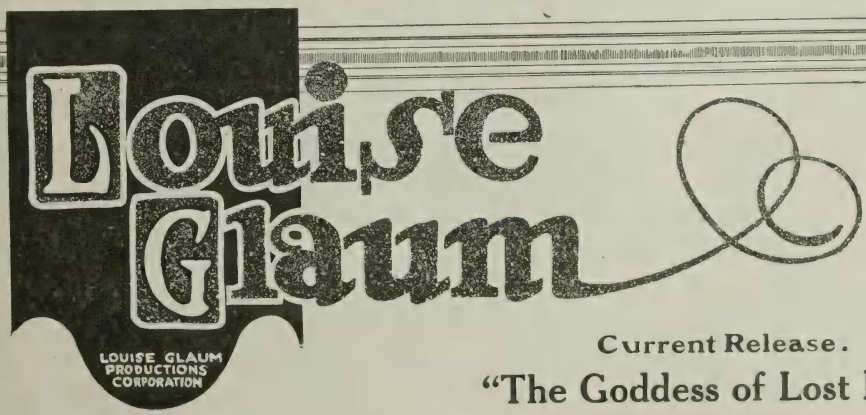
These things "jest happened" in the movies, but seldom an energetic young man finds circumstances so beautifully blended that it is only necessary for him to do a little bluffing in order to amass a fortune.

For the fan who comes into a theatre with a feeling that he is willing to be entertained if the film is half-way right, this will undoubtedly be satisfactory, because Hale Hamilton makes you like him and overcomes to a great extent the handicap of a rather ordinary supporting cast.

Lucile Lee Stewart, playing opposite Mr. Hamilton, was appealing but rather dragged in this particular character because the action depended altogether upon speed and pep, and Miss Stewart failed to register the necessary enthusiasm to keep this moving.

Probably the chief fault with the offering is that it very frequently wanders much too long over the details of incidents which are entirely without the necessary importance to justify giving them so much footage.

It was particularly noticeable when it took entirely too long to get through with the race track sequence and get friend hero properly launched on his effort to corral a million iron men. The melodrama which was introduced may get by but it certainly will not convince, and its only chance is that the audience will be in a mood willing to accept anything because of the very unreal nature of the entire offering. In the cast were: Lucile Lee Stewart, Florence Short, Gilbert Douglas, Robt. Whittier.



Current Release.

"The Goddess of Lost Lake"

Will Not Set Anyone Wild But Offers Trick Money Ad. Chance

The Box Office Analysis for the Exhibitor

Hale Hamilton in

"FIVE THOUSAND AN HOUR"

Metro

There is nothing about this to make you want to break down any fences to book it, and I would certainly pass it unless you have it coming to you on a contract.

If it is booked, it would be advisable to be very plain spoken about the fact that it is a light farce romance showing how one very energetic young soul took the bit in his teeth, ran wild in New York, and cleaned up a million in six weeks, which means making money at the rate fo $5,000 an hour, with plenty of time for the necessary rests.

Hale Hamilton will be a new name to most of your fans so it would be advisable for you to plaster your ads. full of cuts showing his welcoming smile, with trick lines sprinkled through the copy referring to his speed in accumulating coin.

You might use lines like this: "Have you ever really tried to make money, not with your hands, but with your head? Think it over and see Hale Hamilton clean up $5,000 an hour until he has a million.

You can say to them: "Do you realize that big fortunes are made by thinking rather than by working? Have you ever concentrated on the idea of getting rich? See Hale Hamilton make $5,000 an hour for six weeks. You might head one ad. "$5,000 an hour; that is not his salary as a movie star. It's what he made per hour until he made a million in the latest Metro special."

In all your advertising it would be well to sprinkle dollar signs very generously, and money bags with the dollar sign on them. If one of the printers in your town has one of those stage money cuts, you might get out a special herald for this, one side of which would look like a twenty-dollar bill or a hundred-dollar bill, and sprinkle the town full of almost money. If you are going to use this stage money stunt, it would be best to print both sides of the herald to look like money with a very, very small line no larger than six point, running along the margin on both sides carrying a line like: "See Hale Hamilton make $5,000 an hour until he has a million at blank theatre, Thursday night.

WID'S DAILY BINDERS $1.75

A binder keeps your copy orderly and makes it readily convenient for reference.

(Continued from Page 9)

then asks: "Who pays?" and promptly answers: "The exhibitor."

Again he is right, but assuming that this "group of exhibitors joined on a co-operative basis" understand the value of specialization, permit me to point out how the exhibitor would pay. The total cost for each of that star's productions would be divided between rentals from hundreds of exhibitors, in addition to those who would book her productions on program, who could not afford the premium which has always been demanded. The result: Averaged down, each exhibitor would pay proportionately less than is now the case and still return a gross income which would show a substantial profit, irrespective of the normal and commensurate amount paid such a star for each production under distribution conditions of that character.

If Mr. Zukor means First National when he refers to box-office values "inflated by the exhibitors themselves through their producing competition," I suggest that he read again my quotation from First National's articles of incorporation.

Suppose a "certain star * * * of great eminence" is investigating the field before signing a new contract and First National is considered as an outlet for the productions. Our proposition is simple. It is predicated on the doctrine of specialization. We would say:

"Should we distribute your productions it will be with the condition that we have no interest in your producing company. You are privileged to direct its destinies untroubled by us. We would rent your pictures to exhibitors without demanding their life's blood to get them. They wouldn't be obliged to take any other productions as a pentlay for their good opinion of your box-office value. Accordingly, we could thereby obtain more bookings and consequently, a greater income at rental prices which would be reasonable. We have no expensive overhead. We are not handling one success to three failures. Therefore, we can afford to pay you—a known star with a known value—a figure commensurate with your ability to bring people to the theatre."

That is our argument, our policy and our creed.

This is the dawn of a new era in the motion-picture business. Greater quality in productions is demanded by exhibitors. And they will force manufacturers to supply it. They are getting to the point where they will be able to defend themselves against attempted producing-distributing-exhibiting monopolies.

All that any exhibitor asks is a fair, square deal—with the privilege of booking pictures featuring stars who have a known value in his box-office, who possess the ability to make productions containing quality and entertainment consistent with the merits and standards of the star and public demand.

The day of the individual producer is here. He is the fellow who is specializing in productions—striving, unhampered or worried by other interests, to create the very best product of which he and his star and associates are capable.

The day of the independent distributor is here. He is the fellow who is bending his every energy—working without responsibilities and cares of a producing organization to detract from his time and thoughts—to the specialized task of the equitable booking of productions of known value.

And the day of the independent exhibitor is dawning—the day when he will be free from monopolistic dictation in the selection of his retail wares.

The foregoing ideas and suggestions for righting to an even keel any trouble-tossed ship sailing shallow financial waters and needing the name of a box-office magnet to stabilize and add the necessary weight to an otherwise insufficient ballast are uncopyrighted, and there will be no precautions if they are applied without my consent.

REAL SPECIALISTS IN ALL BRANCHES ARE WHAT INDUSTRY DEMANDS

W. W. Hodkinson Believes That the Issue Between the Producer and Exhibitor Factions Is Clearly Defined and That Both Sides Should Play Fair

By W. W. HODKINSON
(President, W. W. Hodkinson Corporation.)

November 10th, 1918.

To the Editor of the "Variety."

Dear Sir:

My attention has been called to Mr. Zukor's article in the October 25th issue of "Variety" as well as to Mr. Williams' article in the issue of November 1st.

Mr. Zukor's article deals with **Specialization** and apparently he purposed to represent the Producers' viewpoint; Mr. Williams' organization being controlled by Exhibitors—his must represent the Exhibitor's viewpoint.

Probably the viewpoint of the only detached **Distributor** might help to clarify the situation.

True—Zukor refers to Distributors and mentions the names of certain men, but they are not solely Distributors, they are either **Producers** or are **dominated by Producer Interests.**

My first thought is to wonder who wrote Zukor's article. It is inconceivable to me that Zukor himself should have made such a blunder. I believe he is too clever to make what appears to be a direct admission of failure or to start a discussion which will show that to day he is suffering on account of the same inconsistencies that he charges against the Exhibitor.

The truth is that Zukor's present wail is due to the fact that he has **not specialized on production,** in which field his experience lies. His desire to conquer caused

him to extend his activities to the control of distribution and by this control he is causing the Exhibitors to pay approximately $200,000. a week more than they should pay for the product they receive and it is no wonder that the exhibitor has been driven to the point of rebellion against such methods.

While Zukor preaches Specialization—he has **not** specialized.

In taking over the Paramount, the once independent distributor, he established the Producer Control which has always been detrimental to the business.

Zukor speaks of laws that are operative where specialization is followed in the industry, but he befogs the issue as to what has become of Distribution. He refers to it in general terms, but it is not clearly defined.

Can Zukor deny that the foundation of his present organization was **an independent distributing concern** which kept itself in position to deal equitably with a group of producers and a group of exhibitors and that **during the first two years of its existence it admirably performed this function**, serving as a balance to check the monopolistic ambitions of either producer or exhibitor and to co-operate with both elements along progressive lines?

At the end of its second year the Paramount was furnishing two feature subjects, constituting ten reels weekly; receiving a gross of $131,000. a week and giving everything of value that had been developed in the way of stars or plays up to that time, and this revenue was yielding a handsome profit to the Producer and Distributor as well.

If two subjects of ten reels with such quality could be delivered to the exhibitor for $131,000. a week—under a control in the hands of the Distributor which would permit any readjustment of prices that were necessary to protect either producer or exhibitor against exploitation by the other—does it not seem reasonable that a continuation of the same principle (particularly when these were the results planned years before by the distributor) that for $200,000.—three subjects with fifteen reels should have been produced and supplied the exhibitor?

As a matter of fact, the difference between $200,000. or less and the Paramount-Artcraft receipts today, it is common knowledge that they were $370,000.00 one time before epidemic (or before the epidemic hit them), is the price the exhibitors are paying for the benefits (?) of producer control and the **producer's desire to monopolize everything by ignoring all business and economic principles instead of specializing in his own line.**

Naturally, under such a condition the expense of operation increases, but as long as any sum of money can be paid to buy anything or anybody you want, why worry when the load can be passed on to the exhibitor!

Today the exhibitor carries the load of the unnatural expenses and extravagance of the industry. True, some of them seem to have made some money in the past year or two—but what about their investment and its protection in the future? Have they built any adequate force mindful of their interests, on sound economic lines, that will insure them permanent profits in the future and a return of the capital they have invested in their enterprises and buildings? Apparently not.

Apparently the most sorely oppressed of the exhibitors, which are the better type originally developed by independent distribution, are breaking out from under the domination and competing with the producer along the same lines that he has dominated up to date. It is only natural that Zukor should resent this. Frequently a thing is all right as long as you do it yourself, but becomes wrong when somebody else does it.

Today the exhibitors have the best of the argument because they have the profits from their theatres to help support them in a bidding contest with the producers.

A year ago when I returned to the business I did so to be in position to make progress when exhibitors and producers grew tired of fighting each other and became willing to let us act as the specialists we are in Distribution and Efficiency and in reconciling the viewpoint of Exhibitor and Producer. I cannot see any future for the business with producers and exhibitors competing in the ruinous way of today.

I can see a group of producers and a group of exhibitors, content with a neutral distributor who can serve the interests of both sides with no other consideration than that the combined results are satisfactory, with the distributor sharing reasonably in those results

In this connection let me quote the following excerpts from the article issued by me a year ago. They rather accurately forecast the present development.

> "The big producing interests are facing a condition where the ownership of theatres is necessary for their continuance as an assurance of a market for their goods"
>
> * * *
>
> "The big theatres and even the smaller ones feeling their strength and the need of freedom from producer domination, are drifting consciously or unconsciously into competition with the producers for material and believe that with the assured market they can offer, they can dominate production."
>
> * * *
>
> "Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength—each lacks the perspective to see the other's rights and power. So we have producers on one side, exhibitors on the other."

Let us, however, build on the principles of specialization advocated by Mr. Zukor.

Let us have Producer Specialists.

Let us have Exhibitor Specialists, but—let us not fog the issue as to who is the Distributor.

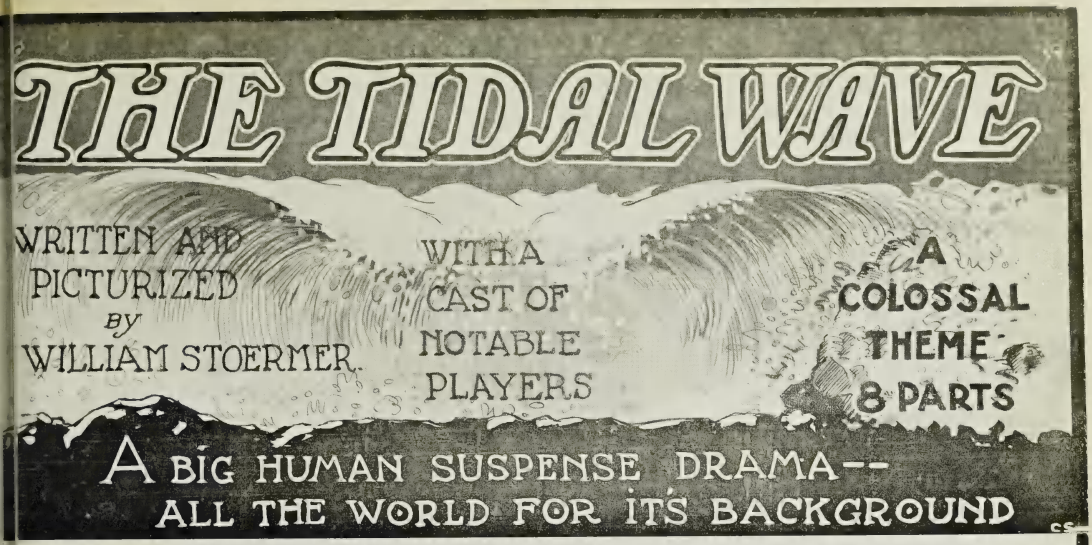
Theoretically there is no need for a distributor today.

Exhibitors and Producers should be able to pool their interests, and the mechanism of shipping film is a very simple one, but can you reconcile the exhibitor's viewpoint to Zukor's as to the value of his (Zukor's) pictures or his organization, or can you reconcile Zukor to the value the exhibitor would place on them? I think not! Consequently, until the business settles down and values become more established and permanent so that the more important producer and exhibitor elements can agree on them, and can work out a true amalgamation, based on the combined values, it will be necessary for the distributor to act as a referee to see that the producers and the exhibitors receive mutual justice.

A group of competent producers with their product in the hands of a sincere distributor in whom the exhibitor has confidence, can make a lot of progress while the rest of the industry is squabbling over whether exhibitors should control or whether producers should control. I am engaged at the present time in working out such an organization.

Yours very truly,

W. W. HODKINSON.



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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, December 8, 1918 Vol. VI, No. 61 Price 25 Cents

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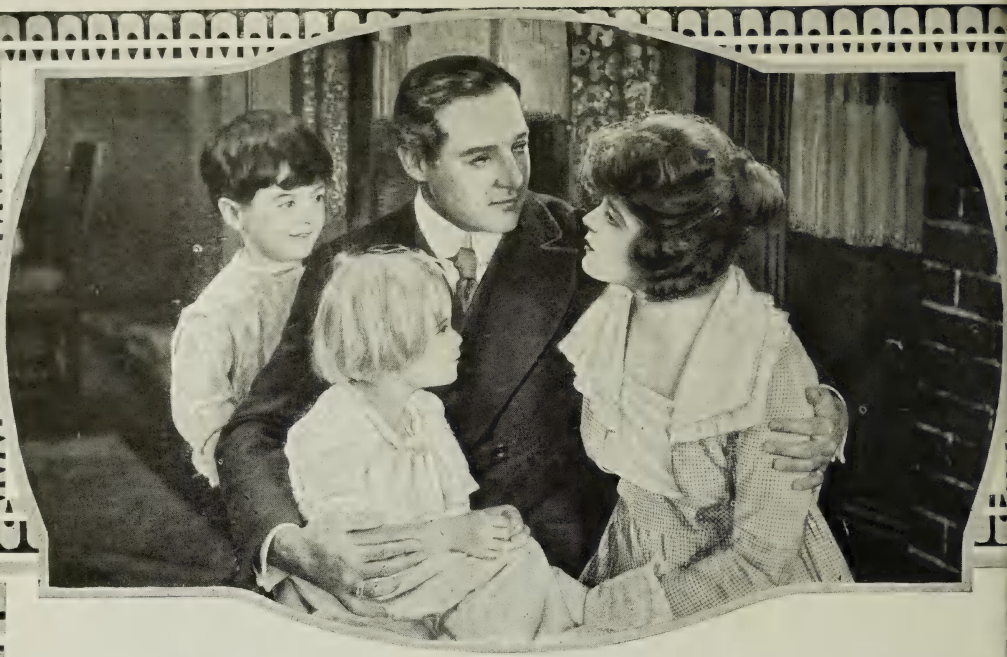

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NEW YORK

TRADE MARK ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VI, 61 Sunday, December 8, 1918 Price, 25c.

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Features Reviewed

Geraldine Farrar in.....THE HELL CAT
Goldwyn ..... Page 3

Edith Roberts in .....SET FREE
Blueb'rd-Universal .....Page 5

Emmett Dalton in.....BEYOND THE LAW
Southern Feat. Film Corp-States Rights. Page 7

Carlyle Blackwell and Evelyn Greeley in HITTING THE TRAIL
Wor'd Film.....Page 9

Shirley Mason & Ernest Truex in..GOOD BYE, BILL
Paramount..... Page 11

Bert Lytell in.....HITTING THE HIGH SPOTS
Metro..... Page 13

Earle Williams in THE MAN WHO WOULDN'T TELL
Vitagraph..... Page 15

Herbert Rawlinson and Sylvia Breamer in THE COMMON CAUSE
J. Stuart Blackton Prod-Vitagraph Spec..Page 16

Frank McIntyre in..... ....TOO FAT TO FIGHT
Goldwyn..... ..... Page 17

Madge Kennedy in.....A PERFECT LADY
Goldwyn..... Page 19

Mae Murray in.....DANGER, GO SLOW
Universal..... Page 20

Mary Bo'and in.....THE PRODIGAL WIFE
Screencraft . .....Page 21

Mitchell Lewis in.....CODE OF THE YUKON
Screencraft . .....Page 22

Mary Miles Minter in.WIVES AND OTHER WIVES
American Film-Pathe, Distb.....Page 23

Come On, Speak Up!

On every side I have heard comment about the Zukor-Williams-Hodkinson discussion as printed in last Sunday's issue. Lots of people have had things to say, but to date I have received no signed statement from any individual. My suggestion is, SPEAK RIGHT UP, YOU'RE AMONG FRIENDS.

I have some pretty definite notions regarding this very important discussion, but I greatly prefer to have nothing to say until I can get expressions from some more of our producers and from some of our exhibitors, or other prominent personages.

This is your problem. WHAT HAVE YOU GOT TO SAY!

You know the good old slogan about "Speak now or forever after hold your peace." Here certainly is an invite. Come on in—the going's good—and everybody's sittin' back waitin' to hear what you've got to say.

Once more I want to call your attention to the fact that it's a physical impossibility apparently, to get a sure 'nuf meeting of the real minds of the industry for genuine discussion, and so I say that here is provided the necessary means to TELL THE WORLD WHAT YOU THINK.

You never can tell, it may be that you're an exhibitor way out in the sticks, and yet, through sitting far enough away from the actual battleground, you may have a better angle than some of the fellows who have their nose too close to the grindstone.

Speak up and HAVE A SAY! I'm waitin' and I'LL PRINT IT!

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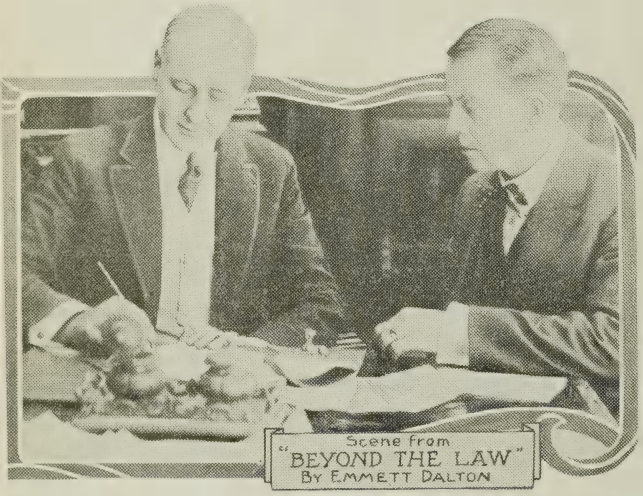

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A True, Historical, Red-blooded, Western picture, Full of quick action in EVERY Reel.

READ WHAT THE CRITICS SAY

THE BILLBOARD:

For screen entertainment it has an abundance of thrilling episodes and will delight many who like to see rapidfire action and Western atmosphere. Emmett Dalton played the trio of desperadoes with naturalness and a certain surety of manner that promises well for future releases.

MORNING TELEGRAPH Dec. 1st, 1918

"Beyond The Law" is real. It is a true story. It is a tale full of romance, full of thrills, full of red blooded adventure, but just because it happens to be transferred to the screen it has lost none of its pathos.

Emmett Dalton portrays his three roles without affectation and with true ability. One would advise many embryo motion picture actors to take a course in outlawry in order to develop something worth looking at."

TRADE REVIEW:

To the exhibitor who is on the lookout for a big production [illegible] will bring results in dollars and cents, and also add prestige to his thetre, Emmet Dalton's powerful screen version of his famous story is especially recommended.

Not alone is the picture well directed and well edited, but it possesses something more than this: it contains a world of human interest. Human interest is the dominating keynote of the entire production, and it is carried through in a manner which will appeal to everybody.

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Just as the youth of a few years ago devoured the stories of the Wild West, as told by William F. Cody and others, so will the lovers of adventure and realism to-day greet the thrilling story of the Daltons, Kansas outlaws of the latter days of the nineteenth century, as presented in six reels by the Southern Feature Film Corporation.

The production is not one which we will criticise as a bit of dramatic fiction. On the contrary, we view each scene of the pictured narrative with the same eager anticipation of coming events as the small boy feels for his story-book heroes. And at the same time there are no glaring miscalculations evident in the making of the picture, and in the picturization of the serial story of his life as written by himself for the Wide World Magazine. The author moves easily and without any evident effort on his part to drive home facts which stand for themselevs in the dramatic situations which naturally evolve from the chain of thrilling events subscribed.

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Western Meller Made Very Interesting By Treatment and Players

Geraldine Farrar in

"THE HELL CAT"

Goldwyn

DIRECTOR..... Reginald Barker
AUTHOR..... Willard Mack
SCENARIO BY.....Willard Mack
CAMERAMAN..... Percy Hilburn
AS A WHOLE.....Slight variance in plot theme given elementary Western meller, made very interesting by splendid treatment of situations and characterizations.
STORY.....Elementary plot lifted considerably by handling; held heart interest and suspense throughout.
DIRECTION.....Handled situations and characterizations in manner that convinced and never failed to interest and entertain.
PHOTOGRAPHY ..... Excellent
LIGHTINGS...Generally good, but frequently chalky on face of star, and occasionally too uniform in exteriors.
CAMERA WORK.....Generally fine
STAR.....Has distinctive beauty and personality that wins; made role convincing throughout.
SUPPORT.....Santschi excellent; Sills very good; others satisfactory.
EXTERIORS.....Some truly beautiful shots; generally fine.
INTERIORS ..... Good
DETAIL.....Skillful handling of delicate situation places stamp of merit on this.
CHARACTER OF STORY.....Will hardly offend
LENGTH OF PRODUCTION.....About 4,800 ft.

CERTAINLY, your folks will like this latest production presenting Geraldine Farrar, in which she appears at her best. She is provided with a vehicle particularly suitable for her distinctive type.

So far as the basic story idea is concerned, this offers nothing new, but Author Willard Mack has given it a slight variance in plot theme that lifts it out of the rut of ordinary Western mellers.

We find Miss Farrar is the beautiful daughter of a wealthy Irish ranchman. Her mother having been of Spanish blood, she has a fiery complex nature resultant from such a union—loving intensely and hating fiercely. Our hero is Sheriff Milton Sills, who is trailing a gang that from time to time has been killing O'Brien's sheep. Sills suspects Willun Tom Santschi, leader of a rough-neck gang of greasers, and is waiting for the proper evidence to convict him.

Willun Tom is also in love with Panchita who spurns with contempt his advances and offers of friendship, telling him she'd prefer a rattlesnake to him, which makes him the more determined to win and tame her.

When Sheriff Milton's duties take him to a neighboring town overnight, Willun Tom orders his gang of rough-necks to make an attack on the O'Brien ranch, resulting in the killing of the father and burning of the place, Panchita, after a struggle being carried off to Willun's den, where he makes her captive and attacks her.

Next day the news reaches the sheriff, and being told two bodies were buried in the ruins, he thinks he's too late. He immediately starts out for willun's camp to arrest him for murder, but willun, being forewarned of his coming, hides Panchita and threatens to kill her lover if she makes a sound. Upon being questioned, willun apparently knows nothing of the destruction, and the sheriff is helpless to convict him without sufficient evidence.

Meanwhile, an Indian girl, who is the property of Willun Tom, becomes jealous of Panchita and attempts to stab her while she's asleep, but shero awakens in time to prevent this and tells the girl she does not love her Tom. The girl is willing to befriend shero and goes to warn hero that Willun Tom will be passing with shero on the road leading to Cheyenne, where willun forces shero to accompany him. When hero arrives at the appointed place, he finds that shero has stabbed willun and to protect her from the law, alibis willun's death by claiming he shot him in an attempt to keep him from escaping justice. Hero, realizing the grave misfortune having befallen shero, proposes that she become his wife and allow him to help her to forget by making her happy.

As a whole this was handled in a manner that registered and convinced, and Director Reginald Barker showed rare skill in the handling of the delicate situation where willun attacked shero, which might otherwise have been offensive.

When the Indian girl tried to stab Geraldine we saw our Stars and Stripes prima donna awaken and check the attack as nonchalantly as though she were ordering breakfast. That missed.

Possibly they figure that the stabbing of Santschi at the end will be covered by Hero Sheriff's statement, but this finish of the story is weak in logic, although it will be accepted generally without question by the fans.

It Will Pull. Play Up Star and Use Photo. Ads. They'll Like It

The Box Office Analysis for the Exhibitor.

Grab this and get money. From the standpoint of artistry and skillful handling of characterizations, this wins.

It holds the attention all the way. The name of Geraldine Farrar will pull, but I'd make considerable noise about the fact that in this she registers one of the finest achievements of her screen career, because some of her recent productions have not come up to the mark.

Tom Santschi will be remembered from many Selig features. His performance in this is excellent, and for the benefit of those ladies who are "just crazy" about the brutal cave-man type, I'd use a full-length photograph of him looking very willunous, and handsome at the same time, it will attract them. In connection with this photo, I'd use the line: "Do you think you could love a cave-man? Come in and watch this one get ruff. Maybe you'll change your mind."

By all means use photographs of Miss Farrar liberally, featuring one in which she appears in the costume worn in this production, which is very becoming. Miss Farrar has grown decidedly thinner, which fact adds considerably to her distinctive beauty.

Taking it from the melodramatic angle, you might use a line suggesting: "What if your sweetheart were attacked by an untamed Western brute? Would you be man enough to be willing to devote your future life to making her happy as your wife? See how Milton Sills decides this question in 'The Hell Cat.'" Or, "Would the fact that a woman hates you make you the more determined to win her love? See 'The Hell Cat.'"

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Silly Comedy Romance That Fails in Forced Attempts for Laughs

Edith Roberts in

"SET FREE"

Bluebird-Universal

DIRECTOR .....Tod Browning
AUTHOR.....James F. Poland
SCENARIO BY.....Rex Taylor
CAMERAMAN.....A. G. Gosden
AS A WHOLE.....Silly comedy-romance that never registered and failed utterly in forced attempts to be funny.
STORY.....Elementary theme of romantic "gel" running away from home in quest of adventure.
DIRECTION.....Failed in attempt to get laughs because of forced action that over-reached in attempts at comedy.
PHOTOGRAPHY.....Generally fine.
LIGHTINGS.....Some very effective bits; generally very good indeed.
CAMERA WORK.....More than satisfactory; some good vignetting. ....
STAR.....Rather pretty but missed fire in over-reached attempts to be cute and funny.
SUPPORT.....Acceptable; nothing to rave over.
EXTERIORS.....Many very beautiful; generally fine
INTERIORS ..... Acceptable
DETAIL.....Forced comedy attempts jarred considerably
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 4900 feet

THIS is another one of those things that altogether misses fire because of its apparent and forced attempt to get laughs. The situations in this never register, and the characterizations fail to convince. However, it can be said of this that it has been given a very artistic production. The exterior locations are exceptionally beautiful, and the lighting is generally very effective.

The story concerns shero Edith Roberts, who is rather weary of living a humdrum existence with her old-fashioned aunt. She is led to believe that her grandmother was a gypsy, and so feels that the call of the wild is claiming her. Dressed in gypsy attire, she runs away from her quiet home in the country to the big city, where the first thing she discovers is a poodle sitting in an automobile, very much the image of her little pet which she left home. She goes over to play with it, and a traffic cop, noticing her unconventional attire, arrests her on the suspicion that she is Gypsy Nan, of whom the papers warn motorists to beware.

The owner of the car, with her old-fashioned studious son, appears in court in behalf of her, and the judge accedes to her request to take care of the girl, releasing her on two months' probation. She becomes a member of the household and carries on wildly in gypsy fashion. Naturally hero son develops a liking for her, and we know already that this is going to end with the regulation clutch between hero and shero.

Shero tells hero that he hasn't enough gypsy blood in his make-up, and so we find hero informing shero that he has been leading a double life, and is really the leader of a gypsy band of thieves. He bears out his statement by hiring a gang of rough-necks to play gypsies and act ruff, and brings them to an old deserted house belonging to his mother, where he follows later donned in gypsy outfit with shero. The gang actually does get ruff, robbing the bank of some thousands of dollars. Being an honest gentleman at heart, this turns against hero and he has the gang arrested.

This ends with the prodigal shero returning to her aunt accompanied by her gypsy lover. Hero's mother enters upon the scene, and conveniently happens to be an old-time friend of aunty's. When aunty bemoans the fact that shero is going to marry a gypsy, she tells aunty that hero is her son, which satisfies her right well, and they pull the long postponed clutch.

We have some cute comedy bits with a poodle dog whom the women will think is "just too cute for words." Another good piece of business is the scene where the young country boy who is awfully anxious to appear like a man about town, smokes a couple of cigarettes, and we find him sitting down beside a tree with the world appearing like a merry-go-round. This was good. Others in the cast were Harry Goodwin, Molly McConnell, and Blanche Gray.

Katterjohn Films announce four special productions of superior feature value produced under the individual management of their creator —
Monte M. Katterjohn
author of
Carmen of the Klondike
The Flame of the Yukon
and The Clodhopper.

Katterjohn FILMS
730 South Olive Street
Los Angeles, California.

Play Up Romance Idea But Go Easy On Promises

The Box Office Analysis for the Exhibitor.

Edith Roberts in

"SET FREE"

Bluebird-Universal.

There have been many productions much worse than this one released within the last year or so. Although the basic plot of this is very elementary, still it has possibilities to work upon, and might have resulted in a far more interesting production than it is as it now stands. The fault lies with the director in failing to make the situations and characterizations more convincing, which might have been the case had the attempts to get laughs not been so forced.

However, it is very possible that some of your fans will accept this without serious complaint, although I doubt whether a critical audience will go away feeling satisfied with it.

Edith Roberts is rather easy to look at, although she will not make much of a hit with fans in this production on account of her over-reached attempts to be cute.

For advertising angles I'd play up the quest for romance idea, heading a photograph of Miss Roberts with the line: "Life was a dumdrum affair with her, and she realized it. Could you blame her for running away from her routine existence to a place that afforded her the necessary excitement which her nature demanded?"

You might use the line under the photograph of Harry Hilliard: "She thought he wasn't wild enough for her. He wanted to please her because he loved her, so what do you think he did? Come in and see for yourself, in 'Set Free'."

The title of this will not mean anything in particular to your fans. Some of them, however, might get the idea that it is a war story, so if I were you I'd play up the fact that this is a light comedy romance of a girl whose heart was full of romance, but whose surroundings had nothing to offer in the way of the excitement she craved, so she ran away.

"CROWN JEWELS" TAKEN TO AMERICA

Valuable Gems of Royalty Removed to U. S. by Triangle Players.

CLAIRE ANDERSON AND JOE BENNETT IN TRIANGLE PLAY "CROWN JEWELS"

YES, it's all over—the armistice was signed. But the attempts of the crowned heads of Europe to protect their wealth, furnish a theme for an unusual crook play, timely in its appeal.

Claire Anderson sparkles as the featured player in "Crown Jewels". With excellent photography, settings, a good supporting cast and suspense sustaining situations, you are guaranteed a Triangle play that will increase your profits and please your patrons. Strike while the iron is hot—show this picture now.

Released by the

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York

Interesting, Smooth-Running Action Story Portraying Facts About Bandit Gang

Emmett Dalton in

"BEYOND THE LAW"

Southern Feature Film Corp. State Rights

DIRECTOR..... Theodore Marston
AUTHOR..... Emmett Dalton
SCENARIO BY.....William Addison Lathrop
CAMERMAN.....Robert A. Olsson
AS A WHOLE.....Quite interesting as life story of famous bandits. Kept moving and held attention.
STORY.....Some of incidents were sensational, but being authentic autobiography, they registered with added strength.
DIRECTION.....No attempt for artistic effect. Everything centered upon reproducing actual occurrences as they happened.
PHOTOGRAPHY.....Generally clear cut and quite satisfactory.
LIGHTINGS Good, practically no attempt for effects
CAMERA WORK..... Satisfactory
STAR.....Mr. Dalton played as brothers and himself
SUPPORT..... Quite satisfactory
EXTERIORS.....Carried atmosphere of story
INTERIORS ..... Satisfactory
DETAIL....Practical reproduction of actual incidents
CHARACTER OF STORY.....Shows desperado at work but titles advise against attempted imitation.
LENGTH OF PRODUCTION.....6,534 ft.

Most everyone except the real youngsters remembers the Dalton gang. According to Emmett Dalton, the sole survivor, old Dame Gossip credited the boys with lots of things that they never did, but he admits that they pulled quite a few wild robberies, and since the gossip of the period gave them credit for probably fifty times as many crimes as they did commit, it is easy to understand that the name is so well remembered.

Since the American nature has a goodly chunk of curiosity in its makeup, there is no doubt but that this production, which shows Mr. Dalton appearing in person in a series of incidents which have been carefully staged to effectively register some of the actual happenings in the gang's career, will prove of decided interest anywhere.

In an introductory speech, before the presentation of this offering, Mr. Dalton frankly stated that he did not consider this film an artistic masterpiece. He said that an attempt had been made to present these unusual incidents without flourish and that he did not want to camouflage them with a lot of trick lightings. There is no question but what this does hold the interest as presented, and it is decidedly worthy of consideration as a fundamental production problem, as to whether or not excessive artistic composition and lighting does not at times detract from the interest in the action being portrayed.

Certainly no one would say that this was essentially artistic, and yet the photography and general treatment is sufficiently satisfactory to carry over, particularly in this instance because the episodes portrayed are a reproduction of actual happenings.

If this were just a Western story without any touch of history, it would hold right well, but when you know that the scenes being shown actually happened once, and when you know that one of the men portraying these scenes took part in such exciting action, there is certainly a definite interest.

According to the film as presented, Mr. Dalton claims that the gang was forced into outlaw life by the hounding of Express Company agents, who attempted to falsely convict them of a train robbery about which they knew nothing. This undoubtedly gives a touch of sympathy which helps decidedly as the happenings unfold.

The climax of the film comes when we see a picturization of the famous Coffeyville raid where five men attempted to hold up two banks at the same time in daylight.

Finally we see Mr. Dalton's trial, the suggestion of his imprisonment, and finally his pardon after a parole, when he was asked by the Governor who released him to devote the rest of his life to helping his fellowmen to see clearly the road to the right.

A NEW SERIES OF FEATURES WITH
BESSIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

With War Over This Novelty Fact Film Should Get Big Money If Well Handled

Box Office Analysis for the Exhibitor.

Emmett Dalton in

"BEYOND THE LAW"

Shirley Mason and Ernest Truex in

With the war over, and the great American public turning its mind toward the natural trend of life, there is no question about the fact that they are immediately interested once more in anything which presents a certain degree of novelty.

The name of the Dalton gang brings visions of wild exciting train robberies, bank robberies, etc., and when you are able to say that you are showing an actual reproduction of the life of this famous gang with the only survivor appearing in the film, you should have a business pulling proposition.

Do not promise that this is a wonderful film production. That is entirely unnecessary. Concentrate all of your advertising on the fact that this portrays the actual happenings in the life of this famous gang of bandits. Check up all advertising matter and get some of the interesting facts with dates and plaster these in your advertising by saying, "On such and such a date the Dalton gang held up a train at such and such a place. Would you like to see how they did it? Don't miss 'Beyond The Law.'"

A splendid line to use in connection with this will be: "Who were the Dalton gang? Ask Dad, he knows." Play that up heavily because every man of 30 or more certainly remembers when the Daltons were terrorizing the middle West in the 90's.

You can use pictures of Mr. Dalton rather generously, always labelling him as: "This man has robbed banks and trains. He has paid the penalty and now wants to show why he did it and why you should never try to do it. See 'Beyond The Law.'"

Try a Washburn Night Each Week

Essanay produced eight great comedy dramas, featuring the popular star, Bryant Washburn. If you haven't played all of them, you have missed something. If you have, everyone is worth a repeat. They are filled with laughs, carry strong, intensely interesting plots, and are the essence of high class entertainment. Try one a week and you will crowd your house and please your patrons.

Skinner's Dress Suit — *The Breaker*
Skinner's Bubble — *The Fibbers*
Skinner's Baby — *Filling His Own Shoes*
The Golden Idiot — *The Man Who Was Afraid*

Essanay
GEORGE K. SPOOR, PRESIDENT

GEORGE KLEINE SYSTEM
Distributors
Representatives at all General Film Exchanges

Crude Elementary Meller That Fails To Convince To Register.

Carlyle Blackwell and Evelyn Greeley in

"HITTING THE TRAIL"

World Film

DIRECTOR .....Dell Henderson
AUTHOR .....Roy Somerville
SCENARIO BY.....Harry C. Hoyt
CAMERAMAN .....Lucien Taingur
AS A WHOLE.....Painfully crude meller that never convinced, dragged out into much unnecessary footage.
STORY.....Elementary plot of crook's redemption and reformation because of love for girl.
DIRECTION.....Dragged this all over the place and failed to make it register or convince.
PHOTOGRAPHY..... Generally poor
LIGHTINGS.....No attempt for effects; generally bad, occasionally good.
CAMERA WORK..... Ordinary
STARS.....Handicapped by ordinary plot. Blackwell made most of it; Greeley never convinced and was not photographed to good advantage.
SUPPORT.....Smiley, detestable willun; Ostriche pretty, but characterization failed to win sympathy or convince. Others acceptable.
EXTERIORS.....Ordinary, and marred by uniform lighting.
INTERIORS.....Held to atmosphere; some "setty"
DETAIL.....Didn't worry them
CHARACTER OF STORY.....Discriminating audiences may resent crudeness.
LENGTH OF PRODUCTION.....About 5,500 ft.

IT seems to me that the World scenario department had better get busy turning out better material than they have in the last few months. It certainly takes some nerve to wish this latest production onto an unsuspecting audience, and I have a hunch that most of your gang will either walk out in the middle of it or sit out to the bitter end and see how many faults they can pick with it. The main idea seemed to be an effort to grind out as much footage as possible. I'll say it was much too much.

Once again we have our time-honored situation of Hero Crook Carlyle Blackwell deciding to go straight because of his love for Shero Evelyn Greeley.

Shero works in a flower factory during the day and assists the minister of the mission house at night.

Crook Carlyle has unwittingly been the cause of shero's arrest at the beginning of this, as a result of having, with two other crooks, held up and robbed the owner of a hat shop, into which shero had entered a few moments before to try on a hat which she had seen in the showcase. The crooks make a get-away, and when she had hidden from the crooks, finding her without the necessary funds to make the purchase, she is suspected as being the crooks' accomplice, and arrested.

Hero, learning that shero has been locked up, immediately goes to clear her of the charge for which he is responsible, and gets 30 days.

Later we have another meeting between hero and shero, when willun boss of the factory where shero works, gets the crook gang to "start something" with the girl strikers who have walked out on him because he won't act decent. When hero discovers shero in their midst, we have the w. k. situation of hero quieting the mob. Then they pull a lot of ruff stuff between willun and the new girl, Muriel Ostriche—which is very crude, to say the least.

Hero hits the trail, secures a job in a lumber yard, and later we have shero promising to marry him if he'll live a clean life for six months.

Meanwhile, willun and hero's old "goil" cook up a scheme whereby the "goil" can get hero back, and at the same time fix it for willun, with shero, who is now secretary of the mission. Imagine, in this advanced day of film industry handing out such stuff as notifying shero to come at once to a certain address where hero has been hurt—which her did, poor thing, and her got doped, her did. Of course, everybody will know that hero is due on the scene before it's too late. They didn't disappoint us either, and they sprung the usual rough-house battle between hero and willun.

When willun is found stabbed to death next morning, hero is arrested, but Muriel confesses guilt of the crime which she committed because she truly loved the old gink and he turned her down. Then, instead of ending it there, they made it more "intrikut" by having the minister propose to shero, with hero overhearing her refuse him, telling him she promised to wait for hero. Thinking she is faithful to her promise rather than because she loves him, he decides to commit suicide, but thinks better of it. Anyway, after dragging out considerable more unnecessary footage, all ends just as we expected it would, with hero and shero hiding the clutch behind a parasol from the audience. Ye gods! that's what I call adding insult to injury. They sure do get away with it in the movies. What do you think?

Others in the cast were George McQuarrie, Mabel Bunyea, Walter Green and Edward Elkas.

Don't Play This Unless You Have To. Discriminating Audiences Will Resent

The Box Office Analysis for the Exhibitor.

Boys, take my advice and dodge this one if you haven't got it coming to you on a contract basis. If you must play it, however, make as little noise as possible about it. Just slide it by without making any rash promise as to its merits, 'cause it simply ain't got none.

If you are running a small theatre in a small town where they don't expect much, you might be able to get away with this, but the only thing you can promise is that it has action and it keeps moving, even though the action never convinces.

For advertising angles, you might use photographs of Carlyle Blackwell, who has won popular favor with the average fan, also some of Miss Greeley, who is rather pretty. In an ad. copy, with a photograph of these two, I'd also place the head of George McQuarrie, using the catchline: "Carlyle Blackwell decided to hit the trail—but Billy Sunday had nothing to do with it, neither had this minister. He did it for the sake of this pretty girl, whom he loved."

You might use the line: "Would you be willing to marry a man who had been a crook all his life, if he had made good on six months' probation? What security would you have that later on he'd not go back to his old life? Evelyn Greeley was not afraid to take a chance. See 'Hitting the Trail.'"

For the benefit of those to whom melodrama appeals, you might use the line: "If you loved a man with all your heart, would you prefer to see him dead rather than belong to another woman? See what this girl did because of her love for a man." In connection with this, I'd use the head of Muriel Ostriche, leaving out the photograph of Smiley, because it will miss fire to have them know the type of the man in question. It is ridiculous to try to kid an audience into the belief that this young pretty girl was really in love with the fat old gink

The CHALLENGE ACCEPTED

STARRING
ZENA KEEFE

Directed by
Edwin L. Hollywood

An unusually dramatic and absorbing story of a womans part in the testing of a Man

A Big Special Attraction
to be released December 29th by
W. W. HODKINSON CORPORATION
through Pathe Exchange, Inc.

Burlesque of Kaiser Lifted by Popular Young Stars

Shirley Mason and Ernest Truex in

"GOOD BYE BILL"

Paramount

DIRECTOR..... John Emerson
AUTHORS.....John Emerson and Anita Loos
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMAN .....Jacques Monterau
AS A WHOLE.....Burlesque of Kaiser that works hard for laughs but with varying success.
STORY.....Concerns two young Americans who get to Berlin and make a joke of German Royal family.
DIRECTION.....Very acceptable for picture of this type.
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS.....Nothing out of the ordinary
CAMERA WORK.....In the main, good
STARS.....Do all they can to give animation to rather difficult situations.
SUPPORT.....Good, in taking off world figures that have become familiar to newspaper readers.
EXTERIORS ..... Not many
INTERIORS.....First rate in representing palace of Kaiser.
DETAIL.....Concerns attempts to get laughs and is sometimes successful.
CHARACTER OF STORY.....Nothing for censors to cut out.
LENGTH OF PRODUCTION.....About 5,000 ft.

With all due respect for the writing and directorial ability of Anita Loos and John Emerson, and the contagious vivacity of Ernest Truex and Shirley Mason, as the hero and shero, this seems to be typically a small theatre production where it may be figured that most of the regulars are a bit unsophisticated and likely to laugh at an elementary type of humor.

The picture aims at satire of the Kaiser and his followers, and succeeds to a certain degree, but it is not the kind of satire that goes very deep. Most of the laughs are based on a burlesque of the well-known egotism of the deposed ruler, who, according to general belief, thinks that he is a past master in all the arts, as well as a supreme dictator.

They found the story on the theory that the Kaiser above all else sought an aggressive mustache for himself and his followers in order to frighten those under his dominion into subjection. It happens that shero Shirley Mason is the daughter of a German inventor living in West Hoboken, who devises a remarkable concoction for training mustaches into a fighting attitude. This invention is promptly adopted by the Imperial Government and shero, along with father, goes to Berlin, a fact that shero's sweetheart, Ernest Truex, resents to the utmost. He's only a kid, but he immediately starts out to earn enough money to follow, in the hope of runnjng a bayonet through the Kaiser.

Of course, the whole thing is fantastic from a logical viewpoint, for in a short while we find hero Truex in uniform chasing German soldiers across deserted territories, evading capture and various shooting squads, and finally reaching Berlin and blowing up the factory in which the militant mustaches are being made. The details of the story are really of little importance, for the success of the picture depends upon whether or not the quality of the humor gets over, and, frankly, I think that is an open question.

There is a tendency to repeat much the same situations in a slightly different way. For instance, at the beginning it is established that the Kaiser believes himself to be an artist, poet, musician and various other things, all of which is rather amusing. But when the same points are reinforced in later sequences, they are apt to lose their appeal. Much the same applies to the Crown Prince, who is depicted as failing in everything he does. Truex and Shirley Mason have comparatively little to do with the fundamentals of the picture, which are all calculated to succeed as burlesque or not at all, because the plot leads into the wildest sort of improbabilities.

Among those in the cast are Joseph Allen, Carl de Planta, Joseph Burke, H. E. Koser and Herbert Frank. and arranging them in an attractive way.
tions.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Base Advertising on Players But Don't Take Plot Seriously

Box Office Analysis for the Exhibitor.

Shirley Mason and Ernest Truex in

"GOOD BYE BILL"

Paramount.

If you have this on your list, and I certainly shouldn't go after it as anything extraordinary, it would seem well to play it up as the first real authentic burlesque of the Kaiser and his crew, and how they were brought to terms.

Use all the Kaiser and Crown Prince paper that P. A. supplies you with, picking out for special display the illustrations that seem to you to express the burlesque tone of the production in the strongest way. But this is no reason why you should not go after your fans by emphasizing the presence of Truex and Shirley Mason in the cast. You won't have any trouble in getting pictures of both of them and arranging them in an attractive way.

Probably both Truex and Mason are known to a large part of the theatre-going public in your town through their stage appearances in various productions .

If you have happened to play a serious war picture within the last few weeks, it might be effective to follow with a burlesque of this stamp, and boost it as the real interpretation of what America and the Allies did to Germany. In following this line adapt all of your advertising to exaggerated burlesque, so that what is said in a serious way is obviously meant as satire, as for instance: "You've heard how the Kaiser was licked, but for the real truth see 'Good-bye, Bill!'" Or, "Why is a German not a German without his mustache? See 'Good-bye Bill.'"

Taking it from the melodramatic angle you might use a line like: "Her father was a German, her sweetheart was an American. To whom was she loyal? What would you do?"

Quick Action Meller in Mexican Setting Well Worth Playing

Bert Lytell in

"HITTING THE HIGH SPOTS"

Metro

DIRECTOR..... Charles Swickard
... Prod. personal supervision George D. Baker ....
AUTHOR..... Bert Lytell
SCENARIO BY.....George D. Baker
CAMERAMAN..... Robert Kurrle
AS A WHOLE.....Entertaining meller with Mexican insurrection as a background.
STORY.....Conventional but well developed, giving opportunity for fast action. ....
DIRECTION .....Handled mob scenes well and brought most out of small incidents. .. ..
PHOTOGRAPHY.....Varied, mainly good
LIGHTINGS.....Nothing unusual attempted; satisfactory. ... ...
STAR.....Made heroic appearance in part to which he was well suited. ....
SUPPORT.....Eileen Percy pleasing shero; Mexican characters generally well cast. ... .
EXTERIORS.....Very good Mexican atmosphere
INTERIORS.....Looked like what they were intended to be. ....
DETAIL.....Made most of stunt escapes and other significant bits of action, but missed on church scene. ....
CHARACTER OF STORY.....Harmless
LENGTH OF PRODUCTION.....About 4,900 ft.

They'll like this mainly because it presents Bert Lytell in an heroic role and for three solid reels keeps things moving at a rapid pace, with hero getting in and out of all sorts of scrapes. It isn't a big picture and there are a few mistakes which might have been avoided, but generally speaking, it is well up to the average program offering and profits by some unusual bits of business that will get the crowd.

One of the things that any audience is likely to remember is Hero Bert Lytell's ingenuity in getting away from the Mexican insurrectionists when he must escape with the valuable "poipers," on which the fortune of his father-in-law-to-be depends.

Scenes like this, in which Lytell crawls into the bottom of a big hogshead partitioned off half-way down with a canvas covering and filled with water, so that the bandits pass him by, make good picture material because they are out of the ordinary, and this production has a number of such incidents to heighten the suspense during the chief sequence.

The plot doesn't sound particularly new, and it isn't, merely relating the adventures of a poor but heroic young man who goes to Mexico to redeem an endangered oil concession. His hated rival who loves the same girl is his companion. Naturally, the rival is a willun, also a millionaire, and as Hero Lytell says, "Yellow clean through."

At a critical moment in the experiences of the two Americans in Mexico, when they are threatened with immediate death if they don't leave, willun Fred Goodwins does leave and returns with a tale of Lytell's death at the hands of the insurrectos after he had proven himself a coward. The fortune-hunting mother swallows the lie, and the girl, after considerable pressure, consents to marry willun Goodwins, as she believes her true lover to be dead.

They give a Christmas touch to the story by pulling a few of the big scenes on Christmas day, showing a celebration at shero's home when the returned renegade presents her with an engagement ring, and then the contrast of hero's lonely Christmas while he is doing his duty in Mexico. After innumerable escapes, Lytell gets back to the states on his sweetheart's wedding day, and after beating up the would-be-bridegroom, he puts in a hurry call for a license and surprises the church full of people by appearing himself in the role of the groom. Such is the story in substance.

There's no fault to find with most of the detail, especially as it concerns the scenes in Mexico, but when you make a big feature of a wedding ceremony in an Episcopal church, it is well to adhere to the conventional ritual. Lots of people know what a church wedding looks like, and they are quick to detect mistakes such as are made in this instance. The altar is not appointed correctly, and more apparent than that, it is not the custom for a bride and groom to kiss each other and receive congratulations from the minister while still in the chancel. This may not appear like an important breach of form, but it is the kind of thing that is worth avoiding in pictures, now that we have a critical public.

In the cast were Helen Dunbar, Winter Hall, Gordon Griffith, Illean Hume and others.

Play Up Star and Concentrate Efforts on Trick Lines

Box Office Analysis for the Exhibitor.

This isn't in any way a Christmas picture, but they give it just enough of the Christmas atmosphere to make it a seasonable offering if you happen to book it around the holiday period. Providing you do, it surely would be worth while to pick out the stills that show the Christmas celebration, as it is enjoyed by Lytell in Mexico and by his sweetheart in the luxury of a New York home. This is just an idea in case the release happens to get to you in Christmas week.

As a routine program issue there is no reason why this should not get business, for it has a number of good qualities and will not disappoint your folks if you don't promise them too much. You're perfectly safe in saying that Lytell has the right kind of a role, and that he is properly supported in a picture that has plenty of exciting action.

Outside of the star there is no player in the cast that you can count upon to draw with your fans, so I would concentrate on him in all of my advertising, and, if possible, get pictures for the lobby that will indicate the adventures he goes through in Mexico. Some of these pictures ought to be colorful and suggestive of the atmosphere of the main part of the story, and they will keep your fans from concluding that this is simply a little love romance without much excitement.

"Hitting The High Spots" might mean almost anything as a title, so it would be well to make it clear in your advertising that this is a production with a Mexican setting and not a depiction of fast life in New York, or something of the kind. Possible catchlines are: "Does romance mean more to you than riches? Would you sacrifice a million for love? See how one little girl decides this question in 'Hitting The High Spots.'"

"If you don't believe a true man can win against all odds, see Bert Lytell outwit an army of Mexican greasers in 'Hitting The High Spots.'"

Can Your Theatre Play $6000 A DAY?

IF IT CANNOT IT IS ONLY BECAUSE OF ITS SIZE

The Auditorium Theatre, Chicago
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BELGIUM—THE KINGDOM OF GRIEF

FOR SIX DAYS, AT AN AVERAGE OF $6000 A DAY

The Brooklyn Academy of Music

WHICH IS ONLY HALF THE SIZE

PLAYED ONE DAY TO $3000

AND THE DEMAND WAS SO GREAT THAT IT IMMEDIATELY ARRANGED A REPEAT ENGAGEMENT

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TO PROVE THAT THIS PICTURE IS THE BIG BOX OFFICE ATTRACTION OF THE YEAR, WE ARE ARRANGING A NUMBER OF PREMIERS IN THE PRINCIPAL CITIES

Keep your eye on CARNEGIE HALL, New York

DECEMBER 20-25

FOLLOW THIS BIG SUCCESS

Write or Wire M. L. FULTON,

MAYTRIX FILM COMPANY, 729 Seventh Avenue, New York City

Romantic Meller With War For Background Gets By Nicely

Earle Williams in

"THE MAN WHO WOULDN'T TELL"

Vitagraph

DIRECTOR .....James Young
AUTHOR..... Bess Meredyth
AS A WHOLE.....Rather conventional war-time picture showing how German spies in this country are outwitted.
STORY.....Allows for plenty of action but not much suspense because audience knows just about what's going to happen.
DIRECTION.....Keeps things moving and makes scenes register.
PHOTOGRAPHY.....For the most part good, some artistic touches.
LIGHTINGS.....Occasionally a bit chalky on faces; night scenes need toning down.
CAMERA WORK.....Some good angles
STAR.....Appears well, although opportunities for exceptional work are few.
SUPPORT.....Grace Darmond beautiful as ever; Edward Cecil excellent type for German spy; others satisfactory.
EXTERIORS.....Well chosen. Scenes at polo match will attract.
INTERIORS.....Will pass as genuine
DETAIL.....Nothing unusual attempted, but does for program offering.
CHARACTER OF STORY.....No one can object except Hun sympathizers.
LENGTH OF PRODUCTION.....4,169 ft.

They start this off with the kind of a scene that generally comes as a climax in a picture of this sort. Slam-bang right in the first two or three minutes of action, hero goes over the top, crawls through the tangled wires on No Man's Land and comes back with a wounded companion thrown across his shoulder. In most films of this type, as your folks know, hero waits for about four reels and a half to prove what kind of stuff he is really made of.

The "over the top" trick with a V. C. as a reward for the return trip is a good way to get immediate attention, but it has certain disadvantages in a story in which mystery and suspense are expected to play a considerable part.

Whatever happens, and however much Hero Earle Williams may be misjudged, you have the proof of your own eyes that he is a 'sure 'nuff soldier and a mighty good one.

This doesn't contribute to the suspense, although you may take some satisfaction in knowing more about the true status of Hero Williams than do any of the characters in the story, especially shero Grace Darmond, who just can't bring herself to admit that she cares for an able-bodied Englishman who hasn't got enough spunk to go home and fight.

The opening bit of trench action takes place three months before the story proper opens, with Williams in America in civilian clothes leading the life of a wealthy clubman.

Director Young deserves credit for putting over some interesting flashes of a polo match, in which Williams becomes the star performer and makes a distinct impression on shero Grace, who happens to be on the side-lines with her brother, recently returned from England on a furlough. These characters, along with willun Edward Cecil, playing the part of a German spy who mixes in high society, are well established in the first part of the opening reel.

The plot begins to thicken when Grace's brother, played by Charles Spear, looking very worried and guilty, returns to the country club dance in the evening with the "poipers" in his possession, and it is apparent that there is some mystery shared only by the boy and Williams. Right on top of this, when the fete is at its height, there comes word of the murder of a wealthy shipping agent, and through the scheming of willun Edward Cecil, shero's brother is arrested and charged with the crime.

Then they pull a trial scene at night, which is hardly permissible, save that it forms a necessary part of the plot because willun must have darkness in which to shoot his innocent victim, having arranged with a confederate to switch off the lights at a critical moment in the proceedings. This is a bit tricky and may not register as convincing with a critical crowd.

Of course they bring out the perfidy of the German spy in the end, and show shero Grace what a real hero Earle is, and why he couldn't say anything about it while he was in the secret service of the British Government. The final sequence, showing a ball at which the British Commission is being entertained, gives a chance for some pretty bits of by-play and a few touches of comedy.

Play Up Williams as Main Drawing Card in Passable Offering

The Box Office Analysis for the Exhibitor.

This isn't anything out of the ordinary, but still it may be classed as a very passable program offering, and I don't see that the fact of the war being over is going to make it any the less interesting to your fans, if they care for an average meller combined with a rather pretty romance.

Director Young has devised the type of production that has been proven popular; also he has been careful to take advantage of opportunities for attractive bits of staging that are sure to please. In the print I saw, a number of the night scenes needed tinting but no doubt this will be taken care of before the film is distributed.

Surely by this time Earle Williams, especially when he is teamed with Grace Darmond, has enough of a following to assure some interest in your neighborhood as long as he keeps up his present average of acceptable offerings.

I would play up Miss Darmond almost as much as Williams in your pictorial display.

You know whether or not it is best in your locality to lay stress on the war theme. Personally, I think it would be well to look for other advertising angles, using love and faith and heroism as material for catchlines. Try something like this: "If you think that real heroes are the men who talk about it, see 'The Man Who Wouldn't Tell'." Or using a picture of Williams in his polo outfit, "Would you call him a coward just because he didn't wear a uniform? See 'The Man Who Wouldn't Tell'."

The picture doesn't call for any great splurge, but you don't need to worry about its hurting your patronage.

Blackton Puts Over Big Production In "The Common Cause"

Herbert Rawlinson and Sylvia Breamer in

"THE COMMON CAUSE"

Vitagraph Special Release—J. Stuart Blackton, Prod.

DIRECTOR.....J. Stuart Blackton
AUTHORS....J. Hartley Manners and Ian Hay Beith
SCENARIO BY.....Anthony P. Kelly
CAMERAMAN..... George Brantigan
AS A WHOLE.....Strong picture finely produced. Brings out human elements of the war.
STORY.....Not much from a dramatic standpoint but suffices.
DIRECTION.....Especially good in battle scenes and getting human interest touches.
PHOTOGRAPHY .... Fine
LIGHTINGS.....Well judged throughout
CAMERA WORK.....Always expert
STARS.....Rawlinson manly and forceful; Sylvia Breamer good to look at and registers sincerity.
SUPPORT.....Lawrence Grossmith scores big comedy hit; others first rate.
EXTERIORS.....Particularly good in suggesting towns and battle fields in Europe.
INTERIORS.....In keeping with the story
DETAIL.....Goes a long way toward putting over the fine points of the production.
CHARACTER OF STORY.....A spur to patriotism
LENGTH OF PRODUCTION.....6,754 ft.

J. Stuart Blackton's latest is a sure 'nuff special, even if the armistice did beat Vitagraph to it on the release date. If it depended on the war stuff alone, or the dramatic story, there might be a question, but this is human and funny and interesting all at the same time, and folks are going to like it whether they want to forget that we ever had a hand in whipping the Germans or not.

From a number of technical angles, I am inclined to think that this is about the best thing Mr. Blackton has done. He goes in strong for the bits of human appeal that count so much in a picture, and he gets comedy that rings true because it has a foundation of character behind it. When there is danger of a sequence of more or less impersonal war scenes becoming monotonous, he breaks through with a bit of touching incident, or comedy flash that gets to you every time.

Of course, Mr. Blackton hasn't any copyright on this method, but he must be credited with having mastered the niceties of detail to an unusual degree, and I am inclined to believe that this fact will mean more in making the production a success than the expensive and spectacular battle scenes, although they, too, are very well devised.

The idea of starting off with a prologue presenting five well-known actresses in tableaux typifying the Allies, was excellent, as it gives a first impression of dignity and meaning to the production. These tableaux were very well arranged, as were those in the epilogue with which the picture concludes.

I can't really say very much for the story, insofar as it concerns the domestic relationship of hero Herbert Rawlinson and shero Sylvia Breamer, whose tranquility is rather suddenly and not quite convincingly disturbed by the entrance of Huntley Gordon, who plays the old game of entertaining the butterfly wife while the husband is working. The rupture that breaks up the home and leaves Huntley to do his worst, is just plain movie stuff, but it doesn't really make any difference, as the picture turns out to be much bigger than the plot. Before long all of the leading characters are in France, Rawlinson and Gordon are in officers' uniforms and shero Sylvia is doing her part as a Red Cross nurse.

The story works out in the usual way with a reconciliation between husband and wife, and the would-be lover redeemed by the strengthening life of a soldier. What really matters is not the story, but the wealth of incident in its telling.

Lawrence Grossmith, for instance, cast as a British Tommy, gives a performance that probably never has been equalled in its way. He will get laugh after laugh from any audience in scenes played with Philip Van Loan as a Poilu. Then there are the two Blackton children dressed in rags to represent Belgium refugees. They, too, add welcome bits of comedy interest under direction that has made them just normal, lovable kiddies.

From a spectacular viewpoint, in trench scenes and hand-to-hand fighting, in the recaptured towns of France and Belgium, the production evidences considerable care and expert direction in avoiding the kind of mistakes that sometimes make battlefields photographed in America a bit incongruous. Altogether it is a big production mighty well handled in all departments and should be doing business when a lot of other war pictures have been forgotten.

Work On Basis That You Have a Special Worth Making a Fuss About

Box Office Analysis for the Exhibitor

You will book this as a special and if you are going to get the full benefit, you should advertise in a special way, even going to quite a bit more expense than you do ordinarily to get an effective lobby display and to impress upon your patronage that you have something out of the ordinary. To support you in this, it is certain that the Vitagraph Company will supply more than the usual amount of advertising material and suggestions, all of which it would be well to utilize if they fit in with your house policy.

Fundamentally, this is a war picture, and it is perfectly safe to advertise on that score, using, of course, the publicity value of the well-known players in the cast, in addition to the two stars.

In the prologue and epilogue you will find such popular stage figures as Julia Arthur, Marjorie Rambeau, Irene Castle, Effie Shannon and Violet Heming, all of whom most certainly ought to receive attention. Then it would not be a bad idea to rig up some sort of a tank to be placed in your lobby. This could be done at a moderate expense and would be certain to attract, especially if you decorate it with the flags of the Allied Nations.

Heart Interest Comedy with Y. M. C. A. Work in War as Background

Frank McIntyre in

"TOO FAT TO FIGHT"

Goldwyn

DIRECTOR .....Hobart Henley
AUTHOR .....Rex Beach
SCENARIO BY .....Charles A. Logue
CAMERA MAN .....Arthur Cadwell
AS A WHOLE.....Entertaining human interest picture glorifying Y. M. C. A. in war, is made distinctive by appealing performance of star.
STORY.....Next to nothing, but strings incidents together.
DIRECTION.....Makes it human and gets great touches with good types in little bits.
PHOTOGRAPHY.....Pleasing throughout with some good effects.
LIGHTINGS.....Generally good, with some splendid bits.
CAMERA WORK.....Good close ups and angles.
STAR.....Pleasing and appealing in putting over both comedy and pathos..... ....
SUPPORT.....Florence Dixon very easy to look at.. Some splendid types.
INTERIORS.....Registered good atmosphere.
EXTERIORS.....War atmosphere well handled.
DETAIL .....Good
CHARACTER OF STORY.....Nothing to offend.
LENGTH OF PRODUCTION .....5457 ft.

It's easy to believe that Rex Beach evolved the idea for this film. It is a good idea. Beyond that the story values were slight. It was a series of incidents tied together. Good types help hold the interest and Frank McIntyre wins you quick as the the hefty hero.

This went over big at the Rialto and there wasn't anything to indicate that the crowd bothered about the slipshod plot construction. The genuineness of McIntyre lifts it. He gets to your sympathies because he knows how to register a sure enough American, who is all the more appealing because he is physically handicapped when he wants to grab a uniform and do his bit.

McIntyre isn't funny just because he's fat. He doesn't burlesque himself. He doesn't have to play a clown to get a laugh. He keeps within the limits of genuine comedy and the sort of simple pathos that goes with the sympathy aroused by such a character. Director Henley showed excellent judgment in the use of close-ups and the tempo of his important scenes.

"Too Fat to Fight" is the sort of war film that doesn't have to be shelved just because uniforms are selling at bargain prices. There's no hate in it. That makes a lot of difference. The theme has to do with fineness of character and service and sacrifice—all qualities that are worth bragging about whether the world is at war or not. Author Beach gave the Y. M. C. A. a big boost with a little pat on the back for the Knights of Columbus and other orders that are serving over there but nobody is going to kick about that. From all we hear these organizations have earned full praise.

Right from the beginning, McIntyre is the most human and likable of the characters. Once he was an athlete, but he has grown excessively stout and where other men of his set have a passion for cocktails and fast cars, he indulges an innocent craving for sweets and lets it go at that. With the declaration of war, which nobody save "Dimples," as he is called, and a wealthy business man by the name of Brewster, has taken seriously, there come a rapid transformation in the butterfly set. Perhaps the flare-up of patriotic spirit is a bit too sudden, but this doesn't really matter, for the interest is continually centered in the over fat hero and both author and director have used the other figures in the story as little more than foils for the main character.

"Dimples" declares that he would willingly sacrifice a leg for the privilege of wearing a uniform and somehow he makes you believe it. There is good comedy in his courageous, but futile effort to train down to fighting weight—his daily toil at the "gym" his cross-country runs, his meagre diet, but do what he will he can't starve his body to the proportions of a uniform.

At first the Y. M. C. A. doesn't want him either, but using a little pull he gets by and promptly orders the biggest Y. M. C. A. uniform in existence. Then all the characters are shifted to France where each does something for the service. Florence Dixon, playing the daughter of Brewster, now a major looks very charming, indeed, as a Red Cross nurse and ambulance driver. Of course she is the shero who carries on a quiet little love affair with "Dimples." She drives him in when he is wounded and in the end indicates that some day she will become his wife, which altogether satisfies those who must have their romance in a photoplay.

News weekly scenes are made to dovetail smoothly with the interiors and exteriors prepared by Director Henley. The spirit of the Y. M. C. A. hut and the hospital in France are convincingly caught and one trench scene at night gets over nicely.

In the cast are Henrietta Floyd, Harold Entwistle and Jack McLean.

Play Up Y. M. C. A. Angle and Boost Lovable Fat Man Star

The Box Office Analysis for the Exhibitor.

You can't go wrong on this because it contains elements that will make it popular in any community. I don't need to remind you that this is the time to go out and Y. M. C. A. and Knight's of Columbus co-operation. It doesn't matter whether you're in a city or a town, it's a safe bet that these organizations have a following worth considering and they'll be strong for this picture from beginning to end.

I'd go easy on the war end and play it up as a comedy making considerable fuss about McIntyre. He's worth it. Probably he isn't known in your community, but you can bill him as the "Biggest Comedian of the American Stage." He will be remembered best for his work in "The Traveling Salesman." It might be worth while to go after the secretary of your local Y. M. C. A. and arrange for a special showing. No better recruiting propaganda for Y. M. C. A. work could well be devised.

If you put the Y. M. C. A. end through right, a large part of your general advertising ought to be taken care of. Let folks know that you've got a real comedy with enough pathos to get to their hearts. You might use a line something like this: "You've heard that nobody loves a fat man. Don't be too sure of it until you've seen Frank McIntyre in 'Too Fat to Fight.' " Above all be sure you get the right sort of a musical accompaniment with plenty of popular and martial airs. They will help a lot in putting this over.

Arline Pretty

The Appealing

Under the Management of E. LANNING MASTERS

SUITE 1615 - 501 FIFTH AVENUE

Delightful Star in Wholesome Romance That Will Please

Madge Kennedy in

"A PERFECT LADY"

Goldwyn

DIRECTOR..... Clarence Badger
AUTHORS.....Channing Pollock and Rennold Wolf
SCENARIO BY.....H. R. Durant
CAMERAMAN.....Marcel Le Picard
ART DIRECTOR.....Hugo Ballin
AS A WHOLE.....Pleasing players in delightful comedy romance that provided scores of genuine laughs.
STORY.....Clean, simple, small town romance of minister in love with show girl, with interference by church trustees.
DIRECTION.....Kept this human and sustained heart interest throughout.
PHOTOGRAPHY.....Some exceptionally beautiful bits generally satisfactory.
LIGHTINGS.....Varied from fair to good; frequently uniform on sets and chalky on faces.
CAMERA WORK.....Generally good; some good vignetted shots.
STAR.....Has appealing beauty and delightfully cute personality. Makes characterization register.
SUPPORT.....Generally fine; Jere Austin likeable hero.
EXTERIORS.....Some superb; generally good
INTERIORS....Held to atmosphere; generally good; though frequently marred by uniform lighting.
DETAIL.....Many delightful comedy bits
CHARACTER OF STORY....Clean and wholesome Will please any audience.
LENGTH OF PRODUCTION.....About 4,700 ft.

T'S almost impossible to imagine anybody disliking Madge Kennedy. None but a confirmed old pessimist would fail to find genuine delight in watching her. Madge has a personality that just bubbles and sparkles through a production. In other words, she's like a glass of champagne for those who appreciate it.

This presents Shero Madge Kennedy as the premiere of a burlesque show which has been booked for the unsophisticated small town of Sycamore, Kansas. The announcement of its approaching engagement creates general dissension among the Church Board of Trustees, who attend the opening night performance and order the constable to close down the show.

Shero Madge is inclined towards resentment, but when Hero Jere Austin, minister of the church, suggests to her that there are better ways of earning a living, Madge sets to thinking a bit.

The manager of the show skips the town and leaves them flat. Shero is in a fix. She can't afford to be without an engagement because she is the sole support of her younger sister, student in an exclusive seminary, a few miles from Sycamore. Incidentally, sister believes Madge is a regular actress, playing roles like Portia in "The Merchant of Venice" instead of a burlesque queen.

Shero attends a dance given by the Ladies' League, and after watching these people try to dance, hits upon the idea of opening an ice cream parlor, a la jazz, where she and the other girls of the show give dancing instructions. It sure is a success, and later the novelty of movies, also the animated weekly is introduced.

Then the Church Board makes a lot of trouble. The Deacon declares the people are jazzing themselves to perdition and wants the place closed up. In the midst of the fuss, sister walks in with her sweetheart, son of the Deacon, who threatens to disown him if he marries the sister of a burlesque queen, but that doesn't worry him.

We find Hero Minister falling in love with shero, with more interference from the Church Board, with the minister informing them he has asked shero to marry him.

We then have the Deacon leaving for Chicago on important business until Sunday. At the same time shero's chum receives word from one of the former show girls who is now playing Chicago, that the Deacon who closed up their show is visiting there and certainly livening things up. They write her back telling her to frame up the Deacon with a burlesque queen in his lap so they can run it off in the Animated Weekly Sunday.

Sunday finds the Deacon, the Constable and the Church Board, with a warrant to close up the dance place after the show is over. Then we have some great bits of business when the Animated Weekly is screened and the Deacon sees himself with a burlesque queen on his lap registering the title, "Has my little Flo Flo missed her daddy?" Of course, everybody looks to him for an explanation, but he decides upon a speedy getaway, with the film operator switching on the light when he discovers the Deacon on all fours sneaking down the aisle.

All ends nicely, with hero and shero deciding to play together as hubby and wife.

Others in the very good cast were Walter Law, Rod LaRocque, Ben Hendrick, Sr., May McAvoy. proper right to live according to their own standards?"

Make Liberal Use of Star's Photographs. Should Get Business

The Box Office Analysis for the Exhibitor.

If you have played the recent films featuring Madge Kennedy, then the announcement of her appearance in another production will take care of itself. On the strength of Miss Kennedy's merits, her appealing beauty and delightful personality, she should have an exceptionally large following.

In advertising this I'd make the plentiful use of Miss Kennedy's photos—in various poses. She's a sight for sore eyes and a blessing to any photographer. You ought to be able to secure a photograph in which she appears very wistful, and under this use the heading: "You never can go by looks, fellows. With one hand on the Bible, you'd swear this little lady just came from a convent. But you're wrong. She's a queen of burlesque. See how she gets away with it in 'A Perfect Lady.'"

Using a photograph of Jere Austin as a Reverend, place alongside of it one of Miss Kennedy in which she appears in the gown worn in the burlesque show, with the line underneath: "He was a minister and she was a burlesque queen, but he loved her so much, he wanted to marry her. Of course, she was 'A Perfect Lady.' If you don't believe it, come in and be convinced.'"

You might take the following angle: "How do you behave yourself when those you know aren't watching you? Is your conduct beyond reproach at all times? Suppose you come in and see 'A Perfect Lady.' It will give you something to think about as regards watching your step."

Still another angle to use would be: "Suppose you found out that the sister of the girl you loved was an actress in a burlesque show? Would that alter your regard for your sweetheart? Or would you be broad-minded enough to realize that every individual has the proper right to live their life according to their own standards?"

Appealing Star in Fairly Interesting Crook Plot That Should Pass.

Mae Murray in

"DANGER, GO SLOW"

Universal.

DIRECTOR..... Robert Leonard

CAMERAMAN..... Allan Siegler

AS A WHOLE.....Fairly interesting crook plot that started out with punch and pep, but slowed down quite a bit after first reels.

STORY.....Elementary theme that depended for most part on star's personality to put it over.

DIRECTION.....Plunged right into good speedy action and interest, but flopped on last few reels.

PHOTOGRAPHY.....Varied considerably; occasionally good.

LIGHTING.....Generally poor and very harsh on faces; frequently good.

CAMERA WORK.....Generally good

STAR.....Has pleasing personality that justifies better story material; will put this over.

SUPPORT ..... Acceptable

EXTERIORS..Some very good; generally satisfactory

INTERIORS.....Carried atmosphere of story

DETAIL.....Failed to follow up incidents in several instances; makeup much in evidence in closeups.

CHARACTER OF STORY.....Nothing to offend

LENGTH OF PRODUCTION.....About 6,000 ft.

While this is nothing to rave about, still it contains enough good comedy bits and speedy action to justify your playing it. Mae Murray is generally well liked by the average fan, and her name in connection with this particular title ought to attract notice, especially if you make it clear to them that in this she takes the part of a boy, and a mighty attractive one at that.

We have here our old reliable crook plot with the author side-stepping the trodden path of conventionality by dressing shero-crook in boy's clothing.

The opening shot of this shows shero Mae Murray as a he-crook robbing the safe of a bank, with the rest of the crooks standing guard. They make a sure enough getaway but the cops trail them to their bunk and all but Hero Jack Mulhall, the new addition to the gang, beat it. Hero is sent up the River for a year's imprisonment.

Shero Mae boards a freight train, getting out at the first landing. The signpost against which she is leaning reads: "Danger Go Slow," another signpost showing the direction of Cottonville, which she takes. We then have some funny bits of business between shero and the sheriff of the town, from whom she swipes some money and beats it, eventually landing in a home which "jest happens" to be that of hero's mother, who befriends her after she confesses that she's really a goil and a friend of her son's who is doing big things in the city.

Later we find willun demanding that Aunt Sarah, as hero's mother is called, pay up the 300 bucks interest on the mortgage or get out. Shero makes up her mind to get it somehow and goes to willun Judge's office, in the rear of the country store and tries to blackmail him into handing her the 300, by leading him to kiss her and then threatening to expose his conduct, which he is finally forced to do when it is discovered that the town gossip is outside in the store.

She further helps Aunt Sarah along by fooling the town sport into paying her $10,000 for 40 acres of worthless land, which her husband left her, by telling him in confidence that she is a representative of a large oil company, who is willing to pay four times that amount, since the land is rich with oil. After having accomplished that, she goes to the city, and leads back Hero, whose prison term has now expired, to the straight and narrow path home.

Others in the cast were: Lydia Knott, Joe Girard and Lou Chaney.

Play up Title and Star's Name to get Crowd in. They Won't Kick

Box Office Analysis for the Exhibitor.

This will pass muster as a regular program offering and while it is nothing big, your fans will have no cause to complain. Mae Murray, I believe, has a large following in most communities and her characterization in this is good.

She makes a good-looking young boy and pulls some good bits of comedy that will sure get laughs.

In advertising this I would put the soft pedal on any statements as to this being a wonderfully big picture alive with excitement, speed, etc.

The title should have good box office value, and in connection with this I'd play up the name of Miss Murray, using in my ad. copy photographs of her in boy's clothing. Play up the idea that she's a slick little crook and is kept busy dodging cops, and a sheriff, and has a good line on blackmail.

You might use catchlines something to the effect: "Girls, havn't you often wished you were a boy? Come in and see Mae Murray in 'Danger, Go Slow.' You'll realize then it's quite easy to pass off as a boy and still get away with it."

Or along this same line you might use the following: "Have you ever looked into the face of a boy and thought how pretty and ladylike he was? You never can tell, maybe he's masquerading as a boy, just as Mae Murray did in 'Danger, Go Slow.'"

The main idea is to get them in and the name of Mae Murray, together with the title which promises much, should do the work.

"East Lynne" Theme With Variations. Done so that Interest is Held.

Mary Boland in

"THE PRODIGAL WIFE"

Screencraft

DIRECTOR .....Frank Reicher
AUTHOR .....Margaret Delano
SCENARIO BY .....Eve Unsell
CAMERA MAN .....Ira B. Schwartz
AS A WHOLE.....Rather interesting characterization of mother saving daughter. East Lynne with variations.
STORY .....Holds fairly well with creation of ideals as underlying theme.
DIRECTION.....Occasionally permitted over-playing, but generally satisfactory.
PHOTOGRAPHY.....Varied; something excellent, occasionally too harsh.
LIGHTINGS.....Generally well placed, but occasionally too harsh or too uniform.
CAMERA WORK.....Generally satisfactory, not particularly artistic.
STAR..... Gave convincing characterization
SUPPORT.....Satisfactory, not particularly impressive.
EXTERIORS ..... Good
INTERIORS .....Carried atmosphere satisfactorily.
DETAIL...Generally good, except makeup in evidence
CHARACTER OF STORY.....Presents good underlying thought.
LENGTH OF PRODUCTION.....5,722 ft.

Based on the story "Flaming Ramparts," this presents a variation of our old friend "East Lynne" with an underlying thought that gives it distinction. The theme of the picture and the screen picturization is that we are helped by our ideals, and reduced to a few words, the story consists of a situation where a mother who went wrong is able to keep her daughter from making the same mistake, the daughter having been taught by the father to cherish an ideal of her mother under the belief that the mother was dead.

The story is carried through a period of approximately twenty years, which makes it necessary for Miss Boland to appear as a young wife in the first of the film and afterwards as a grandmother, saving her married daughter from making the same mistake as she made when she left her husband.

Miss Boland's characterization is quite good despite the fact that the lighting was entirely too harsh in most of her closeups with her makeup decidedly in evidence in many of her scenes in the latter part of the film.

The willun who convinced Miss Boland that she should run away from her doctor husband was quite "actory" being particularly inclined to roll his eyes most unnecessarily. The Doctor husband was well played except for his makeup being very much in evidence after he was presented as the father of a grown daughter.

Lucy Cotton as the daughter of Miss Boland and the Doctor was a very good type for contrast against Miss Boland's hard characterization, but she was so quiet-looking that it was rather difficult to believe that she intended to run away with the extra man type who appeared in a few scenes, at the last of the film, as the tempter.

Harris Gordon as the young writer who married Miss Cotton had a certain enthusiasm which helped decidedly, but occasionally seemed quite camera-conscious. Considered generally, I believe that the audience will be rather interested in this because it is based on an ancient sentimental theme that has always been good, and there is a minimum of jarring melodrama. The general atmosphere is not truly artistic and distinctive, but it is entirely satisfactory for this type of production with most of the photography quite pleasing.

Just as "East Lynne" has always been good, the troubles of the mother who made a mistake will certainly have a definite appeal and the scenes in which she watches over her own daughter will undoubtedly register with most any audience. The fact that at the end Miss Boland walks away into the future to continue her work for the good of other daughters, thereby sacrificing a possible happiness with her husband in order to allow her own daughter to retain the cherished ideal, gives an ending that has undoubted dramatic strength although it may leave a certain sadness in the minds of the fans who favor a happy ending always. The very fact that this does end in that manner will cause your cash customers to talk about the film, which is always good business.

Others in the cast were Raymond Bloomer, Alfred Lappler, Vincent Coleman and Mrs Stuart Robson.

Title Offers Ad Opportunities—Production Will Satisfy.

Box Office Analysis for the Exhibitor.

While there is nothing truly big about this film it should be a very satisfying offering for most any house because it is sufficiently well-done to make it acceptable for the best theatres, and it is simple enough and human enough in its appeal to have it register well in the smallest of shooting galleries.

The title should have box office value and you can amplify this title according to the type of community to which you appeal. If you have a clientele that may know something about the novel "Flaming Ramparts" I would certainly let it be known that this is a picturization of that novel. I would also dwell particularly upon the fact that this is a film which points out the inspiration given us by the ideals which we create. In doing this you can use such lines as: "Have you an ideal in life? Are you helped to do things by your desire to do what is expected of you?"

You might use this angle: "Is it fair to lie in order to help create an ideal for your children?"

If you are running a house which appeals to the rougher element, I would go after this from the angle of "Have you played fair with your wife? Is it circumstances or impulse which causes wives to leave their husbands?"

The name of Miss Boland may not be of particular value to you because she is possibly not well known to your film fans, but you should advertise her as a Broadway star and emphasize that in your advertising since it will mean prestige for the production even though your fans have never heard of her.

I would not play up Miss Cotton particularly because her name will mean nothing, and it seems to me that it would be entirely advisable to concentrate upon the title and the cue lines that can be developed from it without making any rash promises as to the merit of the production itself or the work of those appearing in it. You can rest assured that this will not bring any complaints from your audience, particularly if you have not led them to expect too much.

Strong Meller of North Woods. Star Goes Over Big.

Mitchell Lewis in
"CODE OF THE YUKON"
Select

DIRECTOR . . . . . Bertram Bracken
AUTHOR . . . . . Anthony Paul Kelly
SCENARIO BY . . . . . Bertram Bracken
CAMERA MAN . . . . . Jos. Brotherton
AS A WHOLE . . . Strong meller with rapid action and plenty of punch scenes.
STORY . . . . . Concerns gold diggers in the Northwoods. Nothing new in plot, but still holds good.
DIRECTION . . . . . Missed occasionally, but generally made most of situations.
PHOTOGRAPHY . . . . . Good on a number of long shots. Some scenes out of focus.
LIGHTINGS . . . . . Too harsh at times; missed in composition of night effects.
CAMERA WORK . . . . . Generally satisfactory.
STAR . . . . . Gave virile performance; will get the crowd.
SUPPORT . . . . . Tom Santschi good running mate for Lewis; others satisfactory; Margaret Landis may get a laugh as society girl.
EXTERIORS . . . . . Picturesque effects in beautiful mountainous country.
INTERIORS . . . . . Very few; those in dance hall will pass.
DETAIL . . . . . Nothing out of ordinary.
CHARACTER OF STORY . . . . . A bit rough at times, but won't offend.
LENGTH OF PRODUCTION 5,727 ft.

Mitch Lewis does what is expected of him in his first Select picture. He is as virile and strong and dominating as ever, and your fans who remember his performances in "The Barrier," "The Bar Sinister" and more recently in "Safe for Democracy" will eat this up, and probably ask for more pictures of the same type. If you want a good old-fashioned, rough and tumble meller with the obvious sort of heart interest to accompany it, get this by all means and you won't have to worry about your regulars being disappointed.

Anthony Paul Kelly wrote a story that recalls some of the Alaskan one-reelers of an earlier day, but he managed to fill it with enough interest, suspense and excitement to hold the attention through six reels. It is the type of plot that fits in well with the personalities of Mitch Lewis and Santschi. Mitch is a French-Canadian prospector who leads a lonely life, while he is accumulating enough gold to go in search of a willun who wrecked his sister's life, years before.

Arthur Morison, in the role of "Faro" Telford, is helped by Mitch when he is hurt in an accident and there the trouble begins. Morrison becomes a partner in working the claim, and not content with the profits, soon summons willun Tom Santschi and his gang to take over the property. A mushroom mining town springs up in the heretofore peaceful locality, and with it we have all the accompanying vices—a dance hall, booze and women to stir up trouble among the gold-seekers.

There is no need to go into the details of the plot, because it is pretty old stuff, but most folks will lose sight of this in following the quick action and the able characterizations of the principal players.

Naturally, the incidents lead up to Mitch's finding of the man who wronged his sister, and as might be expected, this man is none other than Santschi, who is the ringleader of the plotters aiming to steal his valuable claim. Having prepared the way for the inevitable fight, they bring these two men together on a stormy night in Santschi's cabin, and stage a rough set-to. Out of the cabin door, and down the bank into the river, the two men roll; then to keep Mitch's hands clean of murder, a tree conveniently topples over and drops on Santschi's head. This ends the story, except for a few wind-up scenes.

Beyond the performances of the leading male characters and Goldie Caldwell, who does very well as a dance-hall girl, there is no one who will attract particular notice. The direction, however, kept all of the figures in the atmosphere of the story, and through the use of close-ups, brought out the menacing expressions which Mitch Lewis knows so well how to assume. The exteriors are attractive, but more care should have been taken in the composition of the night scenes.

Make Lewis Main Feature of Advertising. Will Draw.

Box Office Analysis for the Exhibitor.

It is hardly necessary to point out that Mitchell Lewis is the big advertising point in this feature, and if you are a regular Select customer, who has been using a succession of female stars, it should be worth while to mention that Mitch is the first male star to be taken up by this organization.

Don't forget to call attention to Lewis' many past successes, some of which will surely be recalled by your patrons.

Thomas Santschi also offers good advertising possibilities, not only because he will be remembered by old-timers in innumerable Selig photoplays, but because recently he has been coming to the front as a popular actor in elaborate features, and just at this time is receiving plenty of notice as Geraldine Farrar's leading man in "The Hell Cat."

I would also be careful to mention the name of Anthony Paul Kelly as the author, because among fans who follow the writing end of the game he is pretty well known.

"Code of the Yukon" is a good title to work with in that it expresses the wild, elementary nature of the story, and I wouldn't worry about the fact that it may suggest "The Flame of the Yukon." There is no law against using titles of a similar nature.

If you run this for a special attraction, it would be well to go to some expense in dressing your lobby to indicate the type of picture you are showing. This can be done cheaply enough if you have some one around your establishment with ingenuity in getting effects.

For catchlines I would try something like this: "Would you spend your life in seeking the betrayer of your sister? See what Mitchell Lewis does in 'Code of the Yukon,' " or "Do you believe the honor of your family is worth the sacrifice of your life? See 'Code of the Yukon.'" Still another line to use would be: "Sifting for gold sifts the good and the bad out of men."

Wild-Door Slamming Farce That Fails to Register

Mary Miles Minter in

"WIVES AND OTHER WIVES"

American Film-Pathe Dist.

DIRECTOR..... Lloyd Ingraham
AUTHOR..... Stephen Fox
CAMERAMAN..... Not credited
AS A WHOLE.....Fast-moving farce built upon a misunderstanding between hubby and wife
STORY.....Elementary plot of the type popular on stage years ago.
DIRECTION.....Kept things moving and made action as understandable as story permitted.
PHOTOGRAPHY..... Always clear
LIGHTINGS.....Too contrasty at times, but effective in bringing out beauty of star.
CAMERA WORK..... First rate
STAR.....Pretty as ever and does best possible with material given her.
SUPPORT.....Goes through routine performance satisfactorily.
EXTERIORS.....None to speak of
INTERIORS.....Richly furnished rooms give atmosphere of wealth.
DETAIL..... Well handled
CHARACTER OF STORY....No offensive situations
LENGTH OF PRODUCTION.....About 5,000 ft.

MARY MILES MINTER is far too pretty and clever a girl to be handicapped by the confusing farce material that goes to make up this picture. Probably she will be strong enough to carry it in communities where she has a following, and I understand that they are becoming more numerous all the while, but none the less it isn't fair to the reputation of the young star to place all the burden on her shoulders.

Whoever wrote this scenario went back to the early days of farce construction and devised something that is very "intrikut" indeed, but far less amusing on the screen than the same sort of a plot might be on the stage.

As a picture production it lacks real comedy elements, either in the characterizations or the situations, and depends upon the misunderstandings of a lot of people who get badly mixed up and spend most of the night in entering and getting out of a room occupied by another man's wife, or another woman's husband, as the case may be.

One vital trouble with this sort of film on the screen is that the audience is apt to become quite as confused as the characters. To follow the flurried entrances and exits comfortably I should like to study a floor plan of the house for about half an hour, and then sit with it in my hand while the characters are doing their darnedest.

The author and director have all the best of the audience because they are in the know, and no doubt it all ought to be very funny as the tangle becomes more tangled. But somehow it isn't very laughable just to see a lot of folks get mixed up unless they seem real.

The first few scenes might be the opening of a character comedy or even a drama. Miss Minter sits at the breakfast table, a very fetching bride of a few weeks. She is bored because her husband appears to be more interested in the morning newspaper than he is in her. After a little spat she wanders away and finds a box of old love letters and photographs. Naturally hubby follows and all of a sudden becomes frightfully jealous.

Having established this somewhat childish premise, they bring on the complications. A judge lives in the apartment above. He is a friend of Colin Chase, Mary's hubby, and it happens that he is subletting his apartment to another couple, William Garwood and Margaret Shelby. By mistake, Garwood wanders into Mary's apartment, when hubby has gone off in a huff. Taking him for a burglar, the frightened bride aims a pistol at the intruder, and he flops into a chair, apparently dead.

But we learn a little later that he merely swooned from fright. His wife, catching him in another woman's bedroom, immediately wants a divorce. Mary's husband spies the doctor who has come to attend Garwood in his wife's rooms, and is convinced that in addition to the writer of the love letters he has another rival. So he too seeks a divorce. With this situation, and planning a reconciliation between Mary and Colin Chase, the judge gets all of the perplexed parties and a few others to his house in the country. Here's where the door-slamming catch-as-catch-can farce begins with a vengeance, and is kept going at break-neck speed until the clutch at the end of the fifth reel.

Among those in the cast who deserve mention for painstaking performances is George Periolat.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Not Much to Work With Excepting Personality of Star

The Box Office Analysis for the Exhibitor.

Mary Miles Minter in

"WIVES AND OTHER WIVES"

American Film-Pathe Dist.

You may get by with this for one or two days on account of the pulling power of Miss Minter, even if it isn't the sort of story she should have. I don't see much in the title. It doesn't stand for anything in particular, and doesn't offer much in the way of advertising possibilities, so I'd stick to Miss Minter to get the crowd in without promising anything in particular about the production.

You're always safe in playing up this little actress to the limit. She sure is pretty and if you can get a picture of her in that fetching bed-time costume, give it a big display.

You might get a companion picture of Margaret Shelby, who also has a nice lacey wardrobe, and place them together over the title line: "Wives and Other Wives." Or you might try a paraphrase of the song: "There Are Wives that Make Men Happy, There Are Wives that Make Men Sad. If you don't believe it, see 'Wives and Other Wives'."

Another idea for a catchline, likely to strike home with a lot of folks, would concern a husband's habit of reading the newspaper at breakfast. Word it something like started reading the paper at the breakfast table? See this: "How long were you married before your husband 'Wives and Other Wives'." Although the main play must be made on Miss Minter, it would be well to mention the other members of the cast, for a number of them are pretty well known.

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NEW YORK

ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Constance Talmadge in .....A LADY'S NAME
Select .....Page 4
Elsie Ferguson in
UNDER THE GREENWOOD TREE
Artcraft .....Page 5
Charles Ray in .....STRING BEANS
Paramount .....Page 7
Tom Mix in .....TREAT "EM ROUGH
Fox .....Page 9
Clara Kimball Young in
THE ROAD THROUGH THE DARK
Select .....Page 11
Earl Schenck & Claire Whitney in
THE KAISER'S FINISH
Warner Bros.-States Rights .....Page 13
Enid Bennett in .....FUSS AND FEATHERS
Paramount .....Page 15
Henry B. Walthall in AND A STILL SMALL VOICE
Nat'l. Film-Robertson-Cole.....Page 17
Released through Mutual-Exhibitors
Educational Film Corp. presents
THE KEY TO POWER
Special .....Page 18
Lewis Stone in .....THE MAN OF BRONZE
World .....Page 19
Douglas Fairbanks in .....ARIZONA
Artcraft .....Page 21
Gladys Leslie in ....THE BELOVED IMPOSTER
Vitagraph .....Page 23

Producer and Small Exhibitor Speak. What Do You Think?

Now we're gettin' goin'.

This week I have two statements to present in reference to the Zukor-Williams-Hodkinson discussion, and from the amount of talk that has been passing around in the trade concerning this all-important problem that is now being chewed over, I believe that many statements are being formulated.

Whether you are a big exhibitor, a little producer, a big distributor or vise versa, I want you to know that there is no question about the fact that the film industry as a whole will be mighty glad to hear what you've got to say at this time.

I am presenting this week, a statement from Frederick Burlingham, a producer of scenic subjects who has been making commercially profitable scenics for years, and has been a close student of market conditions both in this country and in Europe for many years past, by virtue of the necessity of keeping in touch in order to be able to efficiently market the films he has produced.

I am also presenting a statement from a small town exhibitor, Mr. Flader of the Rigney Theater, Albany, Missouri, and what he has to say, and his invitation for a few explanations, certainly proves up on the well known saying that folks from Missouri want to be shown.

As this discussion has progressed quite a bit since it started, I hereby invite Mr. Zukor or Mr. Williams to renew the discussion from their viewpoint at any time if they care to clear up any questions that are raised by other writers. This invitation of course stands for any other person who comes into the discussion and brings up a point which is afterward questioned, and is consequently in need of further remarks.

We all know that things are wrong with the business. Undoubtedly much would be gained by a discussion which is going to make clear the viewpoints of various big men as to just why things are wrong.

Let's keep this going. Who's next?

Wid Gunning

Wid's Daily,
71 West 44th Street,
New York City.

Gentlemen:-

The statement made by A. Zukor, J. D. Williams and W. W. Hodkinson, and published in your weekly issue of December 1st, should certainly prove of greatest interest and importance to every member of the film industry.

Without doubt, these arguments indicate that something is radically wrong some place and has been for some time in this great business.

The subject involved "specialization" in various branches is well chosen at this time, and its present.

What reasons are there against conducting the marketing of film in the same manner as most other indusries conduct their marketing affairs? They have three distinctive classes—the manutreatment by men like Zukor, Williams and Hodkinson may greatly help towards solving the serious problem which confronts our industry at facturer, the wholesaler and the retailer.

The manufacturer (producer) sells his product to the wholesaler (distributor) and the latter sells it to the retailer (exhibitor).

The wholesaler buys the product from the manufacturer and the retailer buys it from the wholesaler.

No monopoly should exist in either branch or coalition between the branches. The price of film from the producer to the distributor should be made in accordance to the real cost of the production.

The producer should spend part of the money saved on big stars among good directors, good scenario writers and in obtaining good stories and suitable locations.

Then let the distributor sell the product to the exhibitor according to the money invested by him and with a distinction as to the scale of runs, age of film; population of community, local conditions and quantity of film bought at one time.

This will give the exhibitor the privilege of picking productions as he needs them. Let the exhibitor pay the half or full rental at time of booking, without forcing him to contract for material he does not want and making deposits thereon.

In some cases the manufacturer and distributor may encounter a loss due to the weakness of a product, but on the other hand a reasonable price will always be paid by distributor as well as exhibitor for a worthwhile production which will outweigh the loss suffered on the other. And

tions—less stars and better productions.

It is high time that we come down to a sound business basis and depart from all those unnat-

the most important gain will result—less producural and kill-the-business schemes.

Yours very truly,
F. A. Flader.

Rigney Theater,
Albany, Mo.

CIVIL WAR IN FILM INDUSTRY?
By Frederick Burlingham

The three cornered controversy now raging in the press (Wid's) menacing civil war between the producing interests and the exhibitors and a general shake-up in distribution is, undoubtedly, the most important in the entire history of the film industry.

Like gladiators no less personalities than Mr. Adolph Zukor, of the Famous Players Lasky Corporation, speaking for the producers, Mr. J. D. Williams, of the First National Exhibitors Circuit, representing the view point of the exhibitors, and Mr. W. W. Hodkinson on the side of physical distribution, have entered the arena and the conflict if carried to its logical conclusions is likely to profoundly affect the future of the whole film industry.

While still conducted on friendly lines the fray bids fair to churn up the film industry to its very bottom, exposing the many errors made, and if kept at white heat to afford the opportunity of plain talking and acting with the possible result that the sick industry may be put again on its feet towards recovery and eventually placed on a sound, healthy, normal basis to the great satisfaction of all concerned, including the general public. If the atmosphere can be cleared for a general understanding, with mutual concessions made and crying errors corrected, and a peace conference called, these men will have done the trade the best possible service.

Already the controversy has made it clear that there are three vital, separate and necessary branches in the film industry each of which should be in the control of specialists:

1. Film producers.
2. Film distributors.
3. Film exhibitors.

IMPERIALISM IS WHAT IS WRONG

It is also becoming clear that Imperialism, within, has upset the industry and fostered irreconcilable antagonisms. That in the resulting warfare the various branches of the industry have encroached on each others domains until the whole is in a turmoil verging on civil war.

With bold frankness it must be said that Mr. Zukor's organization, instead of confining itself to simply producing films entered the distributing field. As the initial success grew and the organization began to dominate the market this vast organization went one step further and began dictating to the exhibitor. They were men-

aced with no longer being their own masters. Exhibitors could get Famous Players star attractions but to do so they were forced to take so much junk. What they made on the really first class popular films they lost trying to carry the dead wood which films, if exploited on their merits, would have died a quick natural death.

Certain exhibitors, objecting to this dictation formed the First National Exhibitors Circuit and to protect themselves went out of their own line to contract with certain popular stars and distribute these films to themselves.

In other words one TRUST was formed to defend itself against another with the result, if developments continue, the First National, sooner or later, will have all the small independent exhibitors at their mercy. The next logical development in this film war is for the Famous Players t counter attack the First National by attempting to organize and control a corresponding group of exhibitors not affiliated with the First National group. In the meantime if the independent producers and exhibitors want to stay in business they too will have to combine and enter the fight with the result that everybody in the industry eventually will be tied, no one will be his own master, business will be throttled, films will be made at cut rate prices to meet competition, quality will deteriorate, the public will become disgusted and quit going to the movies with the result that everyone in the industry will be ruined.

HAPPILY THERE IS A SOLUTION.

Happily there is a way out and signs are not wanting that with a little mutual concession and good will this controversy may result in lasting good to the entire industry.

The key to solution lies in independent, organized, unattached physical distribution.

At the present time there are undoubtedly too many competing distributing organizations, most of them private and consequently no good to an independent producer. Private film producing-distributing organizations naturally are going to give their own products preference and an independent producer using such an organization is at a continual and perhaps fatal disadvantage.

The General Film Company, has realized this and is now running its exchanges as a film clearing house with the idea of a square deal to the independent producer, equal opportunity, with each film booked and treated according to its merits. This is far seeing policy.

Of course the ideal would be one general universal physical film distributing organization at the service of all producers, where new productions would be classified, and where exhibitors could see all new productions, pick just what as they wanted without being forced to take those they do not want. With a neutral physical distributing organization operating between producers and exhibitors there would be a quick return to healthy competition on both sides. While exhibitors would have the whole market to pick from, producers would have the entire field open to their products. This would mean the almost instant elimination of "dud" films, the bane of the market at present, and spur producers to turn out only the best as only the better films would stand the competition. The whole field would again be open and free to intelligent effort and individualism which is necessary in art; and, with the rennaissance of genuine film art, the public would come back with a rush. What the public does moreover, is of prime importance for after all the public is the final arbiter.

With costly competition between private distributing organizations eliminated great economies would be effected. This, however, would not prevent individual producing organizations from maintaining adequate sales organizations as before.

FOREIGN SALES ORGANIZATION

Finally with the physical film distributing organization working successfully throughout the United States and Canada it would be only one step further to open branches in every country throughout the world for the physical distribution of films.

Such an organization would be a boon to every exporter in the country. Now that American films are in demand the world over it is inconceivable to think that each and every individual producing company is going to install and maintain its own international organization. Even the biggest companies operating in foreign fields often find that overhead eats up all their profits.

Of course an American organization with branches in every country would be open to the accusation of national trade imperialism in the international field and undoubtedly would arouse the antagonism of other nationalities producing films. But it would not be imperialism if our friends in England, France and Italy and elsewhere were invited to cooperate. Here again the best films would come out on top and America has not much to fear.

The Zukor-Williams-Hodkinson controversy has opened up vast vistas. Possibilities should be threshed out and solutions arrived at. Today one must look far ahead into the future. Changes today in business methods actually are taking place with such disconcerting rapidity that they must be reckoned with and the men who eventually are coming out on top are those who give careful thought to the future and guide their business accordingly.

Light Comedy With Attractive Star Goes Over Nicely

Constance Talmadge in
"A LADY'S NAME"
Select

DIRECTOR ..... Walter Edwards.
AUTHOR ..... Cyril Harcourt.
SCENARIO BY ..... Julia Crawford Ivers.
CAMERAMAN ..... James C. Van Trees.
AS A WHOLE ..... Light entertainment with some pleasing moments and bright situations.
STORY ..... Well balanced in construction and suitable to personality of star.
DIRECTION ..... Brings out humorous elements of story, and provides sufficient variety in action.
PHOTOGRAPHY ..... Very good.
LIGHTINGS ..... Properly judged to gain natural effects.
CAMERA WORK ..... Gets scenes at good angles; no trick stuff.
STAR ..... Well suited to light comedy role of this type.
SUPPORT ..... Harrison Ford manly and natural; other characters well selected.
EXTERIORS ..... None to speak of.
INTERIORS ..... Indicate home of refinement.
DETAIL ..... Avoids slips and makes small points register.
CHARACTER OF STORY ..... Inoffensive.
LENGTH OF PRODUCTION ..... About 5,000 ft.

This is adapted from a stage play which was presented not long ago, and altogether it makes a surprisingly good screen offering if you want a light comedy with a situation that has not been done to death.

As a writer for the stage, Cyril Harcourt, the author, depends largely upon the cleverness of his lines, but in this instance, there is enough in the way of situation to put the story over with the use of subtitles for whatever explanation it needed.

Constance Talmadge is particularly well suited to the character of the fetching young novelist who goes about getting material for her next book in a surprising way. She is pretty, rather charming in her expressions, and there is never any call for an emotional interpretation.

Your fans will like her in this, and they will respond to the story which has an opening suggesting many possibilities. An ad. is inserted in the New York Times in which a young woman, describing herself as pretty, well-to-do and so forth, asks for a husband. This peculiar request excites comment at a fashionable New York club and several of the members, curious to know what sort of a woman she really is, reply.

It happens that Constance's somewhat caddish fiance is a member of this club. The first reel contains a number of amusing scenes showing the various men Constance receives as prospective husbands. The first, with the bearing and manners of a prize fighter, threatens to wreck the parlor furniture before he leaves. The second, is an oily type of butler who consistently drops his h's, and the third, hero Harrison Ford, is correctly estimated by the budding novelist as a real man.

Determined to sift her characters to the bottom, Constance plays along with the butler, accepts an invitation to tea on an afternoon that the master of the house is away. They get some good laughs here, showing the jealousy of the cook, the maid, and the dishwasher, all of whom accept Butler Fred Huntley as a model of masculine attractiveness.

It is not surprising to find that Huntley's master is none other than hero Harrison Ford, who arrives unexpectedly to find Constance in the kitchen preparing dinner. These scenes are handled in a spirit of light comedy and there is no effort to switch over into drama, even when Constance learns of the caddishness of her fiance and breaks the engagement that she may enter into another contract with Harrison Ford.

Author and director are to be commended for keeping all of this picture in the same vein, and depending upon humorous situations and pleasing touches in characterization to hold the interest.

Creditable performances are given by Emory Johnson, John Steppling, Lillian Leighton, James Farley and several others.

Nothing Big To Talk About But Star Should Draw Business

Box Office Analysis for the Exhibitor.

In New York, Boston, and a few other large cities, "A Lady's Name" may be recalled as a stage production, but I wouldn't bank very heavily on this, for it never gained what could be termed wide popularity.

Cyril Harcourt has always written for a particular, rather than a general audience, so his name as well as that of the play, cannot be expected to mean much to your fans.

To attract patronage, it probably will strike you that the main effort should be exerted in giving publicity to the name of Constance Talmadge, who admittedly has a certain place among the rising young stars. If she hasn't a following in your town now, it would be worth while for you to start creating one, and this picture offers the right kind of material for the winning of new friends.

You are perfectly safe in promising that it is a bright, entertaining comedy without anything to offend the most fastidious taste. It's a woman's play, rather than something which your men regulars will rave about, but you don't need to worry about that, for it is general enough in its appeal to get by with almost any crowd that is not addicted to rough and tumble meller.

There's nothing to base an out-of-the-ordinary advertising campaign on, but using your usual newspaper mediums, and making the most of the paper handed out by Select, you should be able to put it over very nicely.

In the way of catch lines, I would suggest something like this: "Did you ever try advertising for a husband? See the kind of men Constance Talmadge draws in 'A Lady's Name.'" Another would be: "Do you really know men, or do you judge all men by one man you know well? See how Constance Talmadge solves the husband problem in 'A Lady's Name.'"

"Are you truly in love with the man you expect to marry, or merely in love with love?" is another good angle to take.

Fantastic Romance Lifted By Artistic Production and Star.

Elsie Ferguson in

"UNDER THE GREENWOOD TREE"

Artcraft.

DIRECTOR.....Emile Chautard.
AUTHOR.....H. V. Esmond.
SCENARIO BY.....Adrian Gil-Spear.
CAMERAMAN.....Jacques Bizuel.
AS A WHOLE.....Artistic production lacking in action, but containing a number of pretty scenes.
STORY.....Fantastic comedy romance dealing with wealthy young woman's attempt to get back to simplicity of nature.
DIRECTION.....Brought out star and other characters to advantage.
PHOTOGRAPHY ..... Excellent.
LIGHTINGS ..... Good.
CAMERA WORK.....Double exposures and dissolves well handled; attractive glimpses of woodland.
STAR.....Good to look at and acts with considerable delicacy.
SUPPORT.....Eugene O'Brien makes impressive hero; others satisfactory.
EXTERIORS.....One of the biggest features of production.
INTERIORS ..... Acceptable.
DETAIL.....Effort made to give story plausibility.
CHARACTER OF STORY.....Harmless romance.
LENGTH OF PRODUCTION.....4,543 feet.

Elsie Ferguson is so able an actress, either on the stage or the screen, that it seems rather a pity to supply her with material that does not bring out her true worth. This is just a simple fantastic little romance in which the leading role, that of a young woman with wealth and unfulfilled dreams of happiness, might be carried successfully by almost any of our screen ingenues.

Of course, Miss Ferguson does it all exceedingly well but it is a bit disappointing not to find a really human character suitable to the dramatic scope of an actress more than ordinarily gifted in expressing the subtleties of emotion.

Accepting this merely as a conventional program offering, it may get by very nicely, particularly with your women patrons who are apt to be particularly susceptible to a romance of ideals and dreams not realized. In this instance, the shero has everything in the way of worldly goods, that a girl could desire, but possessing a poetic nature, we are asked to believe that more than all else she craves the simplicity of life untouched by society or conventions, and the ideal lover whom she cannot find among her titled suitors.

Following this instinct, and given an idea by a glimpse of the free life led by a band of wandering gypsies, she determines to throw off convention and become an amateur gypsy herself. With this whim accomplished, they bring in some comedy resulting from the discomfiture of the girl's immaculately dressed suitors who follow her into the woods and play the part of subjects to a fairy queen.

Much of this business will strike your hard-headed men folk as being somewhat childish, but you can count on even their being interested when Miss Ferguson, looking altogether fetching in a bathing suit, dives into a crystal clear pool and swims about until she encounters her Prince Charming in the person of Eugene O'Brien, who happens to own the estate on which gypsies and Miss Ferguson, with her court, have settled.

The touch of poetry and beauty in the moonlight scenes between the romantic heiress and the dominantly masculine object of her suddenly aroused affections, is unmistakable. The only real defect here being that the necessarily dim lighting prevents a sharp registering of Miss Ferguson's facial expressions, in conveying the awakening of a girl's emotions, and her impetuous response to an ardent wooer.

The dramatic part of the story is accounted for by the gypsies' attempt to kidnap the heiress and to do away with the owner of the estate who has threatened their arrest. There is some fast action here that lifts the picture for those who like to see things kept moving, and the conclusion is conventionally successful, when O'Brien learns the true identity of the girl he thought to be a gypsy.

In the cast are Edward Burns, Mildred Havens, John Ardizoni and others.

John Davidson

CHARACTER JUVENILE LEADS

Ask "WID"

He has said many nice things.

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Go After Your Women Folk. Play Up Romantic Appeal.

Box Office Analysis for the Exhibitor.

Elsie Ferguson in
"UNDER THE GREENWOOD TREE"
Artcraft

This comes under the head of an artistic but undramatic production. It is beautifully photographed and has a poetic touch that some of your folks should find sufficiently inspiring to make up for the lack of plausible material.

Go after it on the basis of its being a romantic fantasy revealing the heart of a young girl in idyllic surroundings, and make a particular play for your women patrons. You are always safe in assuming that the actual romance in the average woman's life has proven a failure and that she will respond to something that gives form and substance to the dreams she carries in secret.

On this score, pictures of this stamp frequently have an unexpected drawing power, although judged according to usual photoplay standard, they miss. This has the quality of lifting the spectator out of the drudgery of a humdrum life. Also it presents one of our very best screen actresses whose reputation is sufficient to command a following even in small towns.

Make the star a dominant feature in your advertising, and if it happens that she has appeared on the legitimate stage in your town, I should certainly call attention to the performances, and try to get something more than the usual mention from your local dramatic critic, who is pretty certain to be an Elsie Ferguson fan.

In selecting pictures for display, choose those that show the beauty of the woodland scenes and suggest the romantic atmosphere of the story which is considerably stronger than the comedy element. For catchlines, something like this might do: "Would you forego unlimited luxury and wealth to find happiness in the free life of a gypsy? See how Elsie Ferguson meets her Prince Charming 'Under The Greenwood Tree'." or "Have your hopes of true romance been fulfilled? See how one young woman turns her dreams into reality in "Under The Greenwood Tree'."

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"All Wrong"

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"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)

Now directing another Rex Beach story for Goldwyn

Charles Ray Puts Interest Into Farm-Boy Comedy.

Charles Ray in
"STRING BEANS"
Paramount

DIRECTOR . .....Victor L. Schertzinger
SUPERVISED BY . .....Thomas H. Ince
AUTHOR . .....Julien Josephson
SCENARIO BY.....Julien Josephson
CAMERA MAN . .....Chester Lyons
AS A WHOLE .....Typical Charles Ray offering with plenty of small town atmosphere.
STORY .....Well enough developed to show progress of farm boy who wants to be poet, but gets chance on village newspaper.
DIRECTION . .....Kept things moving with fast tempo and worked up to a climax.
PHOTOGRAPHY . .....Clear, but nothing difficult attempted.
LIGHTINGS . .....Good on faces of players.
CAMERA WORK . .....Gets good angles.
STAR . .....Appears much as usual in type of role that has made him popular.
SUPPORT .....Jane Novak good to look at; Lockney gives able character sketch.
EXTERIORS . .....Conventional small town street scenes.
INTERIORS . .....Good in getting atmosphere of village newspaper office.
DETAIL . .....Makes story clear and emphasizes points of human appeal.
CHARACTER OF STORY .....Entirely wholesome.
LENGTH OF PRODUCTION.....4850 ft.

Nobody expects Charles Ray to vary much in his characterizations, and probably it would be poor business if he did, for thousands of folks have come to regard him as the one honest-to-goodness farm boy. Ray is an able enough actor, but when he tries something out of his usual line, fans are apt to be disappointed, as has been evidenced in the past. They have come to connect him with the likable traits of a shy, awkward youngster who hasn't had much bringin' up, that they are inclined to resent his stepping into a different sort of character.

There won't be any kick on that score in so far as "String Beans" is concerned, because this is straight small town stuff with enough of a story to make it come under the head of what a lot of your regulars call a pretty picture.

The plot follows familiar lines from the time that Charles Ray decides that farm work is too much of a bore for a man with poetic genius such as he knows he possesses. With nothing but confidence to back him, he shakes the dust of the farm from his boots and starts a journalistic career on the Swabert Weekly Clarion. Just about this time, a willun stock promoter blows into town with a scheme for launching a string bean cannery. Pretty nearly everybody falls for it including the Mayor, whose daughter inspires poet Ray to verse-writing, but the proprietor of the Clarion sizes the cannery up as a swindle and places himself and his sheet in opposition.

The big scene comes on the night of the meeting in the town hall, when the plan is presented to the citizens. Editor Lockney prepares an eloquent speech in opposition, but is taken sick just before it is time to go to the hall, and he entrusts the speech to Poet Ray, for delivery. Here's where the young actor registers effectively in indicating the embarassment of a tongue-tied boy who is asked to address a crowd of people, while the girl of his dreams sits in contemplation of his difficulties.

They pull a lot of good touches in this sequence, using close-ups to advantage, and show the discomfiture of poet Ray, who makes a flying exit. In the last reel the willun is discovered and brought to terms after a rough and tumble fight in which the farmer lad gets much the best of it. The kid courtship of Ray and the Mayor's daughter gets over very nicely owing to a number of delicate touches, indicating the bashfulness and emotions of two young lovers.

Lockney registers a first rate characterization of the village newspaper editor, who is somewhat of a fanatic when it comes to fighting for his beliefs.

Others in the cast are Al Filson, Otto Hoffman, and Donald McDonald.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Handle as Comedy Romance of Village Life. A Safe Bet.

Box Office Analysis for the Exhibitor.

Charles Ray in
"STRING BEANS"
Paramount

This has two sound appeals; one that it gives a pretty correct picture of small town American life, which is interesting to a lot of folks in big cities as well as to those who are still a part of a small community; the other that it presents a deservedly popular interpreter of farm-boy characters.

Don't lose sight of the fact that a large part of the population of every city was recruited from the country, and that these people are as interested as anyone else in scenes that recall childhood memories. Pictures of this stamp are typical of American life and unless you are catering to a mainly foreign population, that falls best for the highly colored meller productions, you're not running much risk in offering this and promising that it will entertain.

"String Beans" is my idea of no kind of a title. It suggests farce rather than comedy and may get a laugh from those who see it in front of a theater, but it will be a laugh inspired by ridicule rather than appreciation.

Go easy on the title, making the name and pictures of Charles Ray the big feature of your display.

Jane Novak looks very pretty in this, so use her pictures along with those of the star and try to indicate that there is a pleasing romance between the crude farmer boy who wants to be a poet and the pretty daughter of the Mayor, who is the belle of the town. If you can get a good sized stand of Ray in his farmer-boy outfit, I would give it a prominent place in my lobby. Under a picture of the star, you might use the line: "He's only a farm-grown poet, but if you want to know how he wins the heart of the Mayor's daughter see 'String Beans.' "

Cowboy Meller Containing Many Daring Stunts, Will Thrill

Tom Mix in

"TREAT 'EM ROUGH"

Fox

DIRECTOR . .....Lynn Reynolds
AUTHOR . .....Charles Alden Seltzer
SCENARIO BY ..... .Lynn Reynolds
CAMERA MAN .....J. Dev. Jennings
AS A WHOLE.....Cowboy meller containing great number of wild stunts.
STORY .....Carefully developed and plausible enough in tying incidents together.
DIRECTION.....Kept things going at fast tempo; no draggy moments.
PHOTOGRAPHY.....Varied; some long shots indistinct.
LIGHTINGS . .....Nothing exceptional.
CAMERA WORK ....Good in getting difficult action.
STAR .....Excelled himself in dare-devil stunts.
SUPPORT .....First rate all through.
EXTERIORS ....Broad stretches of prairie land and mountainous country.
INTERIORS . .....Practically none.
DETAIL . .....Good.
CHARACTER OF STORY....Nothing objectionable.
LENGTH OF PRODUCTION.....About 5,000 ft.

Use this by all means. It is a crackerjack Western meller from start to finish and shows Tom Mix pulling off some stunts that even he never tried before, and when it comes to stunts that take a cool head and a firm hand, Tom has them all beat.

This is a thriller sure enough, filled with the kind of stuff that will give your folks something to talk about on the way home. They'll wonder how he had the nerve to do it, and how the players with him got through without a lot of broken heads.

It's a good enough story, too, with things happening so that Hero Tom, the "two-gun man of Arizona" may prove to the novel-writing shero, Jane Novak, that he is just the kind of a man she wants for her husband, in fact as well as in fiction.

Right at the start, Tom pulls something pretty good when he is riding across the plains and a rattlesnake that sure looks like a live one, gets in his path. Quick as a flash he shoots off the rattler's head, and it is plain enough that this is no fake.

According to the story, he has been bitten by the rattler before the gunning episode and this makes it possible for him to meet shero who is spending the summer in a cabin on the plains while she is writing her novel. During the process of his being nursed back to health, the plot involving shero's brother, a lot of rustlers and Mix, who has been engaged to locate the head of the gang, gets under way.

The willun of the story, according to the usual movie etiquette, is in love with shero, and he plans to get Mix in bad all around, by making it appear that the two-gun man is after shero's brother, because the boy is accused of being a cattle rustler. Things go pretty bad with Tom for about three reels, during which they ring in several good round-up scenes and bits of action that show the shero to be as expert in the saddle as he is on the trigger.

They keep on building up the suspense between the rival cattle gangs, and show some mighty interesting stuff in which Mix is scouting over the plains and through the mountains to get a line on the culprits. There are all sorts of fast riding and thrilling tumbles, preparatory to the big reel of the picture in which the rustlers have rounded up a herd of cattle and are preparing to make way with it when Mix locates them and summons his cowboy allies to stop the theft.

Seeing that they are about to be caught, the rustlers in order to prevent evidence of their guilt, set the prairie grass on fire that the cattle may be stampeded. This leads to a sequence of the most thrilling sort of action, in which shero is almost trampled under foot by the herd. For a final climax, when the rustlers are located in a hut, the cowboys send a heavy wagon down an incline and crashing through the building occupied by the rustlers. This last reel, in itself, will be almost enough to make the picture.

Others in the cast are Val Paul, Charles Le Moine, and Jack Curtis.

Play Up Star. Decorate Lobby in Cowboy Atmosphere

Box Office Analysis for the Exhibitor.

If you get the crowd into your house, there's not the least doubt that this will go over with a bang. It has all the stuff that used to make Western cowboy pictures popular, and a lot more besides. Tom Mix has done enough in the past to make his name a guarantee of something a bit out of the ordinary, so you are safe in playing him to the limit as a star.

Carrying out the atmosphere of a Western picture should not be very difficult if you go about it in the right way. Something resembling cowboy costumes may be secured without much trouble, and if you have male attendants, it might excite interest if they were put in the garb of cowboys.

Also it should be possible to get from somewhere in your town a small collection of interesting relics of the cowboy days, a display which could easily be placed to advantage in your lobby. A few rusty six-shooters along with a gun belt and other paraphernalia used by the plainsmen, is sure to attract notice, especially from the younger element.

"Treat 'Em Rough" is a good enough title itself, but it may lead some folk to think that this deals with the part that the famous tanks played in the war. Any idea of this kind can easily be done away with by advertising of the type suggested.

No doubt other methods of trick publicity will occur to you if you decide to play this for all it is worth and are not afraid of expending a little money and thought on getting people into your house.

Catchlines of this type might be of service: "If you think the Tanks Corps has a copyright on the 'Treat 'Em Rough' slogan, see Tom Mix in his latest cowboy characterization at Blank Theatre," or "Do you judge a man by what you are told about him or your own instincts? See what one young woman does in 'Treat 'Em Rough.' "

Another angle might be: "Do you believe that true love draws two people together over all obstacles? See how Tom Mix clears the road to happiness in 'Treat 'Em Rough'."

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Artificial Story Fails to Register. Misses in Detail.

Clara Kimball Young in
"THE ROAD THROUGH THE DARK"
Select

DIRECTOR . . . . . Edmund Mortimer
AUTHOR . . . . . Maude Radford Warren
SCENARIO BY. . . . . Kathryn Stuart
CAMERA MAN . . . . . Arthur Edeson
AS A WHOLE . . . . . Unconvincing production with little to recommend it, either in plot or handling.
STORY . . . . . Deals with French girl who becomes victim of German Prince. Artificial in construction.
DIRECTION . . . . . Passable for picture of this stamp.
PHOTOGRAPHY . . . . . Cloudy in many scenes.
LIGHTINGS . . . Chalky on faces and generally harsh.
CAMERA WORK. . . . . Fair.
STAR . . . . . Did her best in unconvincing role; poor makeup about the eyes.
SUPPORT . . . . . Better than story material.
EXTERIORS . . . . . Scenes in streets of French town carefully prepared, but hardly suggest the real thing.
INTERIORS . . . . . Some well furnished rooms.
DETAIL . . . . . Missed in bringing out several important points of plot.
CHARACTER OF STORY . . . . . Will get by censors.
LENGTH OF PRODUCTION . . . . . About 5,000 ft.

Clara Kimball Young certainly drew a poor one in this. It is artificial from beginning to end and no star, however hard she worked, could be expected to give it the real semblance of life. We have so many good films based on the war that I have a hunch audiences are not looking for distorted accounts of the tragedies suffered by young girls at the hands of German soldiers during the early days of the invasion of France.

This lacks the touch of reality that makes stories of the kind strike home, and although there is a pretty fair idea from the standpoint of dramatic conflict, they don't get it over, or succeed in making the characters seem like sure 'nuff human beings.

The theme has to do with the problem confronting the elder of two sisters who are living in a town taken by the Germans. Shero Clara attracts the attention of Duke Karl, played by Jack Holt, and after the manner of all German military willuns, he regards her as legitimate prey for his affections. Drunken soldiers burn up a large part of the town, kill Clara's sister, aunt and brother, and are proceeding to do away with the remainder of the inhabitants, when Prince Karl approaches our shero with a proposition by which she must either sacrifice herself or see her townspeople suffer.

Having decided to make the sacrifice, we soon find the French maid installed in a palace in Berlin, where she pretends to be loyal to willun Karl, whereas all the while, she is carrying on a correspondence with her American sweetheart in which she gives valuable information to the Allies.

The climax finds her treachery being discovered, and after a rumpus with the German Prince, she makes a getaway in a motor car, crosses the border into Holland and is received with loud acclaim by the council of Allied leaders, which now includes her American lover. Of course he recognizes the heroic quality of her sacrifice.

This film has too many weaknesses in detail to be convincing. For instance, an important element of the plot depends upon the girl writing to her American lover what appear to be perfectly innocent letters, yet according to a code arranged between them, mean something entirely different from what is expressed. Author and director slide over the manner of perfecting what must have been a very difficult code, and the plausibility of such an arrangement isn't evident.

Another thing that will bother your folks, unless they are sitting very close to the screen, is the small script in which the letters are written making it some job to figure them out.

In the cast are Eleanor Fair, Henry Woodward, Bobby Connolly and others.

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Los Angeles California.

Play Up Star and Trust to Loyalty of Her Regular Followers.

Box Office Analysis for the Exhibitor.

Clara Kimball Young in
"THE ROAD THROUGH THE DARK"
Select

The advertising possibilities of this picture look better to me than the material. You ought to be able to get folks into your house, but if you are careful about not disappointing them, I surely wouldn't bill this as the best thing that Clara Kimball Young has done, or make any extravagant claims.

Miss Young is sure to have a following in your community and if they are disappointed in what she does, they are not likely to find fault with you for running the picture. Fans like to compare the work of their favorites, and with a really well established star, there isn't much danger in offering something that isn't quite up to the mark, because after all, there are a lot of people who will want to see Miss Young in whatever she does.

Also, you are safe in figuring that a large part of your regulars won't bother about defects in technical detail and will go after the dramatic points in the production without wondering about their plausibility. Needless to say, Miss Young should figure big in all your exploitation, and I would try to get a human interest touch in your advertising catchlines, playing upon the sacrifice the shero made to save her fellow countrymen.

Something after this fashion might be used: "Would you sacrifice your honor and happiness to prevent the destruction of your town by Huns? See how one brave French girl decides this question in 'The Road Through the Dark,' " or "Is it possible for a French girl to live in luxury with a Hun Prince, and remain loyal at heart to her country and lover? See Clara Kimball Young in 'The Road Through the Dark.' "

Exciting Action Story Blended With Good News Film Will Undoubtedly Register Well.

Earl Schenck and Claire Whitney in

"THE KAISER'S FINISH"

Warner Bros.—State Rights.

DIRECTOR .....John Joseph Harvey.
SCENARIO BY .....John Joseph Harvey.
CAMERA MAN .....Rial Schlessenger.
AS A WHOLE....Fast-moving interesting action film, with excellent news weekly scenes well titled, and smootly cut into melodramatic moments.
STORY .....Shows illegitimate son of Kaiser who looks like Crown Prince entering Germany as spy to kill Kaiser and son.
DIRECTION.....Held interest very well and kept it snappy; double exposure scenes nicely handled.
PHOTOGRAPHY .....Generally very good.
LIGHTINGS ....Some very good effects; generally satisfactory.
CAMERA WORK .....Good.
STARS .....Schenck looks very much like real Crown Prince. Miss Whitney quite appealing.
SUPPORT .....Satisfactory.
EXTERIORS.....Blended with atmosphere and news weekly battle stuff.
INTERIORS .....Quite satisfactory.
DETAIL.....Necessary news weekly stuff blended better in this with story than most any thing similar I have seen.
CHARACTER OF STORY .....Nothing to offend.
LENGTH OF PRODUCTION .....About 7,000 ft.

At this time when Kaiser Bill still has the center of the stage because of the problem of disposing of him permanently, the title of this film is particularly good.

In every war propaganda subject, or Kaiser production, it has been found necessary to cut in a lot of news weekly film, but I must say that in this production, the treatment of the scenes which made up the story in order to blend them smoothly with the real scenes of the battle ground, the real Kaiser and Crown Prince, and various flashes of allied troops and leaders, has been more intelligently handled than in any similar production.

There is also a story which seems at least possible, and surely it is quite interesting. Given in a few words, the plot centers about an illegitimate son of the Kaiser, who has been placed with a German family in this country to await the time when he might be called to serve the Fatherland.

Reared as an American, this boy, when he discovers his true identity, does go to Germany supposedly as a German spy, but in reality as a U. S. Secret Service man, and upon arrival, his uncanny resemblance to the Crown Prince, makes it possible for him to kill that worthy and then afterwards kill the Kaiser.

We have some scenes in this of the real Crown Prince on the battlefield and standing around acting foolish, which seems quite easy for him to do, and it is really remarkable the likeness between this prize scoundrel and Earl Schenck when Schenck is made up as the Kaiser's son. This adds quite a bit to the interest of the film.

Although this production runs into considerable footage, it swings along at a speed that holds the attention, with something doing all the time, and plenty of applause is sure to result from the manner in which the real scenes of soldiers, allied leaders, etc. have been cut in with appropriate titles.

There is very little of the gruesome side of war shown in the film, and quite a lot that will appeal to a victorious nation, even though the war is over, so that I would say that this is one of the Kaiser films that has a very good chance of continuing to clean up for some time to come.

The fact that this in a way presents a story that suggests something of the personal life of the one time royal family of Germany, helps to hold the interest, because even though you know that tough Bill is still living, you have a feeling that at least this would have been a good way for him to pass out.

The present investigation of German propaganda in this country will add interest to the portion of the story which deals with the activities of prominent Germans over here, just before and after America entered the war.

In the cast were Earle Schenck, Claire Whitney, Percy Standing, Louise Dean, John Sunderland, Louis Keene, and Philip Van Loan.

Timely Title With Excellent Ad. Chances. Should Really Get Money.

Box Office Analysis for Exhibitor.

Unless I am mistaken, I believe that this is a very good bet. The title which sort of ties up with the "after the war" spirit, has a much better chance of bringing in business than anything which suggests straight battle scenes.

I would particularly emphasize the fact that this is a story of the Kaiser's spy system in America, pitted against the cleverness of Uncle Sam's Secret Service, with the hero a secret service man who so nearly resembled the Crown Prince that he was able to make his way into Germany and confront the Kaiser and his son in their own palace.

Make it clear that this is not a story centered upon war, and battle, but rather a mystery story of spy activities.

A safe angle for you to work along is to appeal to the patriotic with lines like: "Come in and cheer at 'The Kaiser's Finish.' You will enjoy it." You can say, "Many people are wondering what will happen to the Kaiser. Come in and see what this American hero did to him in 'The Kaiser's Finish.' "

I do not think it is at all wise to ever use the one line "not a war picture" in this sort of film, because any film that deals with the Kaiser or the happenings in the last four years between nations, certainly is in a way a war picture, but you surely can say: "Not a picture of bloody battles, but a very interesting and exciting spy story showing what should have happened to the Kaiser."

One of the best possible angles that you could develop on this would be to try to get a photograph of Earl Schenck made up as the Crown Prince and use it alongside of the photograph of the real Crown Prince, providing you can get the two in similar poses, carrying the line underneath: "Which is the hero of this photoplay, and which is the real Crown Prince? He will keep you guessing in the exciting film, 'The Kaiser's Finish.' "

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Beautiful Show and Pleasing Hero in Light Comedy That Will Please

Enid Bennett in

"FUSS AND FEATHERS"

Paramount

DIRECTOR ..... Fred Niblo.
AUTHOR ..... Julien Josephson.
SCENARIO BY ..... Julien Josephson.
CAMERAMAN ..... Robert Newhart.
AS A WHOLE ..... Star's beauty and personality as well as artistry of production lift comedy romance practically minus plot.
STORY ..... Hardly a semblance of a plot, but pretty shero and pleasing hero carry over production nicely.
DIRECTION ..... Good in its treatment of characterizations.
PHOTOGRAPHY ..... Truly artistic.
LIGHTINGS ..... Generally clear throughout.
CAMERA WORK ..... Very good indeed.
STAR ..... Typifies beauty and charm.
SUPPORT ..... MacLean pleasing hero; others quite satisfactory.
EXTERIORS ..... Very well chosen.
INTERIORS ..... Very good.
DETAIL ..... Many good individual touches.
CHARACTER OF STORY .... Pleasing light comedy romance.
LENGTH OF PRODUCTION About 4,800 ft.

While this is not a production to over-tax one's thinking powers, in the way of subject material, it is considerably worth while. I have no doubt but what present day audiences appreciate the presentation of films which offer human character studies against a background of artistry, rather than those in which the plot development is the chief concern.

This thing should please generally. It's human and simple and we get good team work in the form of a very pretty shero and pleasing hero. When a production can boast of this as well as artistic distinction, then you can rest assured there'll be no cause for anybody to kick. In fact they'll be mighty well satisfied I'm telling you..

Miss Bennett has beauty and charm of personality that is undeniable. She just makes you like her. While her role does not call for the display of dramatic ability, she at least registers sincerity.

Shero Enid is the daughter of a poor mining prospector, who after twenty luckless years has at last struck it rich. They are entertained at the home a wealthy mining broker to arrange for the sale of the mine. The broker's wife, a social snob, takes no pains to hide her contempt of their uncouth table manners and lack of training. Shero is angered, and with her father abruptly leaves the house.

She realizes, however, that with the acquisition of wealth, social etiquette and culture are gravely essential. She engages the services of an unscrupulous couple to apply the veneer to father and herself. It is not long before shero's father sends them both flying, to be replaced later by hero Douglass MacLean, whom they had discovered unconscious by the roadside after he had been robbed by old crook tutor. They bring him to their home and next morning he tells them he's broke, and looking for a job. Being just the man they're looking for he is engaged as shero's dancing instructor.

Unknown to both, hero is the son of our wealthy broker who had become tired of his son's utter worthlessness and sent him out to shift for himself. When word reaches his mother through a meddlesome friend that hero is engaged in a love affair, she rushes at once to "save" him. Here we have a meeting between the two women, with shero mistress of her head and her home. Upon questioning shero as to hero's reason for being there, she answers that he is working for her.

After a chilly conversation between the two women, in which shero has the upper hand, mother comes down off her perch and warms to shero. We have an all-round happy family and hero and shero pull a clutch.

They pull a couple of titles in this that are sure to get a yell from any audience, as for instance, when the broker's telephone operator tells shero and her father that she has ordered a taxi for them, they look at each other in bewilderment and shero registers the title: "Thanks, but we don't drink liquor."

In the very good cast were Robert McKim, John P. Lockney and Sylvia Ashton.

Louise Glaum

LOUISE GLAUM PRODUCTIONS CORPORATION

Current Release
The Goddess of Lost Lake

Use Star's Photos and Emphasize It's Human and Entertaining

Box Office Analysis for Exhibitor.

Enid Bennett in
"FUSS AND FEATHERS"
Paramount

Truly enough, there's nothing particularly big about this production, but nevertheless it will meet with general satisfaction among your folks. It's a light comedy romance with pleasing personalities and some very good comedy bits, and too, it has been given a very artistic production. The scenes are generally beautiful, and the photography and lightings very fine throughout, making the offering pleasing to the eye as well.

Naturally I'd suggest that you use Miss Bennett's photographs liberally as she's mighty easy to look at. Your folks ought to be well enough acquainted with her by this time, if you've booked any of her recent productions. If they know her, they'll like her and there's no doubt about your getting them in.

Douglass MacLean has a likeable personality, and I'd secure a large poster of the two as a dancing couple with the catch line "Would you accept payment for doing this? Douglass MacLean did. Still he loved her. But anyway you'll know why after you've seen 'Fuss and Feathers.'" The line "Do fine feathers make fine birds?" would apply if used with a poster of the two women, with Miss Bennett in the poor costume of the miner's daughter, and the social snob in finery..

Tell your folks this is a human light comedy romance with charming Enid Bennett as the star and that they're sure to like it. They will.

UNITED RELEASES

JAN. 5

DUSTIN FARNUM In "THE LIGHT OF WESTERN STARS"
From ZANE GREY'S Great Story. Directed by Charles Swickard.

JAN. 26

KITTY GORDON In "ADELE"
From ADELE BLENEAU'S Famous Romance, "THE NURSE'S STORY."
Supervised by ROBERT BRUNTON. Directed by WALLACE WORSLEY.

In FEBRUARY

FLORENCE REED
In A GREAT EMOTIONAL DRAMA.
By TRIBUNE PRODUCTIONS, Inc. Directed by John M. Stahl.

DUSTIN FARNUM In "A MAN IN THE OPEN"
From Roger Pocock's Thrilling Book. Directed by Ernest C. Warde.

Foreign Distributor, DAVID P. HOWELLS, 729 Seventh Ave., N. Y. C.

UNITED PICTURE THEATERS OF AMERICA, INC.
1600 BROADWAY J. A. BERST, President NEW YORK CITY

Meller With Conscience As Theme Is Mainly Artificial

Henry B. Walthall in
"AND A STILL SMALL VOICE"
Natl. Film Corp.—Contr. by Robertson-Cole.
(Released through Exhibitors-Mutual.)

DIRECTOR . . . . . Bertram Bracken.
AUTHOR . . . . . Bertram Bracken.
CAMERA MAN . . . . . Not credited.
AS A WHOLE . . . . . Conventional meller aiming for dramatic effects with varying success.
STORY . . . . . Starts with Christian Science theme intended to account for reformation of a crook. Wanders off into familiar situations.
DIRECTION . . . . . Prevents draggy moments.
PHOTOGRAPHY . . . . . Good.
LIGHTINGS . . . . . Some clever effects.
CAMERA WORK . . . . A few trick scenes that get over nicely.
STAR . . . . . Facial expressions have meaning, but role is difficult.
SUPPORT . . . . . Fisher attracts almost as much attention as star; Fritzi Brunette passable.
EXTERIORS . . . . . A number of pretty shots.
INTERIORS . . . . . All that the story needs.
DETAIL . . . . A few slips such as failure to set clock to correspond with hour of action.
CHARACTER OF STORY . . . . . Harmless.
LENGTH OF PRODUCTION . . . . . About 5,000 feet.

At the outset, this looks like a Christian Science story. They set the theme by quoting at some length from Mary Baker Eddy and giving enough flashes of "Science and Health" to make anyone conclude that the power of the Boston woman's teachings is going to be brought out in the story.

But whatever the original intent of the author, I can't quite see any good Christian Scientist coming to the support of this production as an illustration of the practical benefit of the teachings. When all is said and done, it's merely a meller of the old school in which the reformaton of the man who has gone wrong is due to a sentimental liking for a woman rather than the influence of a creed.

The "still small voice" of conscience doesn't speak very loud until the somewhat inconsistent hero looks into the eyes of the woman he loves when she is in need of help. Following the habits of all orthodox crooks, he is ready to commit one last robbery to save her and then reform.

Walthall has the role of an assistant cashier in a Southern bank,, while shero Fritzi Brunette is the daughter of a poor, but proud Southern aristocrat. Among her suitors is a ne'er-do-well gambler who persuades Walthall to take $5000 of the bank's funds to help him through a tight place. Naturally, the theft is discovered and the discredited young banker is up against it until shero's father comes to his rescue by making good the indebtedness and handing him a copy of "Science and Health" in the hope that it will start him on a better life.

Walthall drops the gift book in the shrubbery on the way out and proceeds to New York where he does the Raffles act by becoming a silk-hatted crook and stealing jewels from the homes of the wealthy.

Fritzi has married the other man and she, too, goes to New York to face a ruinous career at the hands of a gambler husband, who always plays the wrong bet. The meeting of hero, shero and willun is arranged at a house party, where the host has just acquired a lavalliere of immeasurable price. Here they ring in a number of conveniently meller situations in which the shero may save her husband if she concedes to the love-making of their host, and in which hero Walthall, in order to aid "the purest woman he ever knew," not only refrains from taking the jewels, but so manoeuvers events that he extricates the young woman from a very embarrassing predicament.

The final reformation of the hero is brought about in a way that has become somewhat too familiar. Walthall enlists in the army and we last see him in uniform prepared to go "over there" and redeem himself.

The star is at his best in expressing perplexed emotions and Fisher supplies a first rate interpretation of the no-account husband. The weakness of Miss Brunette's role prevents anything distinctive in the way of acting. Among the good features of the production are a number of really attractive exteriors.

Mention Walthall's Successes But Don't Promise Much

Box Office Analysis for the Exhibitor.

Play up Walthall as a star, for he is the best bet in the picture. Don't forget to remind your patrons of his earlier successes, especially in "The Birth of a Nation," "The Great Love" and a long list of Griffith's pictures that date back to the days when Biograph's single reelers were recognized as the standard.

Some of your fans also may be expected to recall his career with Essanay when he received considerable publicity. It might be well to go to quite a bit of trouble in exploiting Walthall, particularly if you are contemplating running the productions which will follow this, for he is under contract to do eight pictures for the National Corporation.

It is too bad that his first offering is not stronger, but you're not gambling a great deal in believing that some of the coming productions will have a bigger pulling power. In certain types of roles, Walthall is generally conceded to be one of the most intelligent of our screen actors.

The value of Fritzi Brunette's name depends upon what you have played in the past. A lot of the old-timers will recall her in Universal program offerings and it probably would pay to give her a fair mention in the publicity.

The Christian Science angle of the picture is hardly worth bothering with even if you have a church in your town, for Christian Scientists might resent the unconvincing treatment of their creed.

Using conscience and faith as a basis for your advertising angles, something like this is feasible: "Does a wrong deed haunt you? See "And a Still Small Voice," or, "What is the most inevitable force in life? See how Henry B. Walthall meets it in 'And a Still Small Voice.' "

The puzzle angle might attract interest, taken after this fashion: "What is it that follows you in everything you do? See Henry B. Walthall in 'And a Still Small Voice.' "

Coal Mining Picture Carried by Interesting Dramatic Story.

"THE KEY TO POWER"

Educational Films Corp. Special

DIRECTOR . . . . . William Parke
AUTHORS . . . Caroline Gentry and E. Lloyd Sheldon
SCENARIO BY
Caroline Gentry and E. Lloyd Sheldon.
CAMERA MEN . . . . Fred Held and William Zollinger.
AS A WHOLE . . . . Gives idea of importance of America's coal mines through medium of entertaining production.
STORY . . . . . Dramatic incidents showing effort of German plotters to gain control of country's coal resources.
DIRECTION . . . . Very good in maintaining suspense up to the final sequence.
PHOTOGRAPHY . . . . . First rate.
LIGHTINGS . . . . . Brought out players to advantage.
CAMERA WORK . . . . Several good dissolves; generally satisfactory.
PLAYERS . . . . . Hugh Thompson makes impressive hero; Claire Adams and others answer purpose of story.
EXTERIORS . . . . . Particularly good in mine scenes; some artistic glimpses of wooded county.
INTERIORS . . . . . Passable.
DETAIL . . . . . Made picture seem authentic.
CHARACTER OF STORY . . . . Emphasizes importance of coal industry.
LENGTH OF PRODUCTION . . . . . About 5,600 ft.

This will be released as a special and despite the fact that it is primarily intended to show the importance of America's coal resources in winning the war, you will be making a mistake if you regard it merely as an industrial propaganda production. There is a first rate dramatic story ranking rather above that offered in the average program release, and I have a bunch that it would get over very nicely even without a theme of the importance found here.

Now that the war is over, it appears that the producers have been careful not to load the picture with too heavy material. Seemingly they bank largely on the human interest of the situations developed against a background which always appears authentic.

Without the drawing power of a star, there is the advantage of an evenly balanced cast that Director Parke has handled with considerable skill. The high spots of the picture come with the natural development of the story, all photographed at coal mines which might well have been the scene of the happenings indicated.

At the opening, there are a few flashes to give an idea of the vast importance of the coal belt, just prior to our declaring war on Germany. Then they switch into the human elements concerned in the plotting of German conspirators to gain control of the mines. Unlike many pictures with a purpose, the story in this is never allowed to become subordinate, for we are made to take a distinct interest in the owner of the coal mines, his son, a captain in the army, and the daughter of a man, granddaughter of a Civil war gen-

The first scene of spectacular importance comes with the blowing up of a bridge over which the mine owner is passing. A few moments later, we see him on his death bed requesting his son to give up his commission on the ground that he has more important work to do for his country by thwarting the plotters. This naturally leads to the young army officer's being accused of cowardice by the girl he loves.

The purpose of the plot from here on is to show how the army officer proves his worth in happenings more critical than he might have faced in the service. They build up and maintain through several reels a situation of genuine suspense, during which effort is made to blow up the mines and the life of the girl's young brother is endangered. At this point, hero Hugh Thompson fights his way into the mine-shaft and effects a thrilling rescue. This is only the first of a number of spectacular incidents in some of which United States troops are used to advantage.

It should be noted that although in certain senses this is a labor picture, there is no suggestion of a labor problem such as might exist between capital and employees. In fact the producers have been careful to show that when it came to an issue between this country and Germany, all of the laborers, save those who were frankly in the employ of the conspirators, rallied to the support of America. In the cast are J. E. Gilmour, Frazier Nounnan, Tom Burrough, Fred Radcliffe and others.

Tell Folks It's Entertaining as Well as Educational.

Box Office Analysis for the Exhibitor.

The manner of handling this picture depends largely upon the locality in which you happen to be looking for business. Personally, I should not try to give the idea that the main intent of the production is to illustrate the value of America's coal products. From so many sources folks have been deluged with propaganda films of one kind or another that they may fight a bit shy of something which they feel is meant to educate them.

Without any star's name to bank upon, it probably will be necessary to make the most of the dramatic elements of the story and convince your regulars that they are paying for sure 'nuff entertainment, even if the picture has a deeper meaning.

I wouldn't slide over this meaning entirely, because it should be worth while to let your folks know that you are offering a picture which is so authentic in setting that it bears the endorsement of several U. S. Government departments. The proper stunt, if you can arrange it, is to attract those who really like educational pictures along with the others who merely want entertainment.

No doubt the paper which the distributing concern offers with this, will help you to a considerable degree, but on your own hook, I would go after the schools and other educational institutions in your town. It is a sort of a subject that will stand showing at a special matinee performance if you can get teachers to bring their children in a body. Also you may count on getting more than the usual attention from your newspaper editors, especially if you happen to be in a neighborhood which has coal mining interests.

You migh work a catchline along the thought: "What is the 'Key to Power?' If you want to know see the latest dramatic production at Blank Theatre on Blank night."

Lewis S. Stone Registers Forceful Characterization In First Screen Production.

Lewis S. Stone in

"THE MAN OF BRONZE"

World

DIRECTOR..... David M. Hartford.
AUTHOR ..... Karl K. Coolidge.
AS A WHOLE.....Star's forceful personality lends dignity to Western meller that lacks originality.
STORY.....Elementary theme gray with age; is obvious and obliging.
DIRECTION.....Good in treatment of star.
PHOTOGRAPHY.....Straight stuff.
LIGHTINGS .....Clear, but frequently uniform.
CAMERA WORK .....Nothing exceptional.
STAR .....Forceful personality and dignity that is bound to impress.
SUPPORT.....Miss Clayton unconvincing and too hefty; dog carried away honors next to star.
EXTERIORS.....Nothing out of the ordinary.
INTERIORS.....Held to atmosphere.
DETAIL .....Some good bits with dog.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 5,000 ft.

Theater-goers who are acquainted with the good work of Lewis S. Stone in his recent dramatic successes, will be interested in the announcement of his latest appearance on the screen.

Mr. Stone's performance is bound to impress fans who admire forceful personality, quiet dignity and genuine dramatic ability. It is quite unfortunate, however, that the vehicle provided here lacks both originality and bigness of theme. It is in no way different from innumerable other Westerners. Undeniably, its one and only redeeming feature is the star. It is he who lifts the offering and makes it fairly worth while.

The production gets its title from the fact that Mr. Stone is the model for a sculptor's bronze statue, the subject of which is "The Man of Bronze." The title very fittingly describes his characterization in this, and he does the role full justice.

The story concerns our hero Lewis Stone who is in love with Marguerite Clayton. He prevails upon her father to send her East to study art.

Once established in the city, shero forgets about her old lover in the gay whirl of her new environment. Unexpectedly he comes to the city to visit her, is made aware of the change, and sorrowfully returns to the West. There he sets fire to the home which he had built and where he had hoped to bring her as his wife.

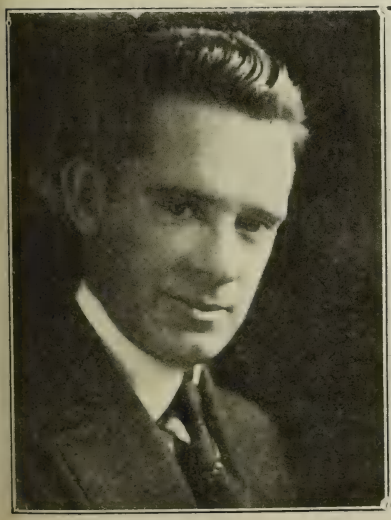
Marguerite in the meantime is saved from impending disaster at the hands of the willunous sculptor, when she discovers the statue of bronze while visiting at his apartment. She realizes she's been all wrong, and decides to give up her gay gang. She becomes governess to the child of a wealthy widower, who after a time proposes to her, but evidently they figure that Lewis Stone is too fine a hero to get it in the neck that way, so they leave the way open for him by having shero refuse widower.

Just about this time she receives word of her father's death and returns home. Hero is having troubles with a land company that is forcing him to sacrifice his property. Her employer just happens to be president of the company and she promises to marry him if he'll agree to hero's retaining the possession of his property, which he consents to do. But, realizing that her heart belongs to hero, he rides back home without her after having engaged a parson to do his duty. And the wedding bells rang, Ta, Ta, Ta, Ta.

We get some very good bits of business with a dog that is all but human and will really get under the shirt of those of your fans who are fond of animals.

Miss Clayton's characterization was not half as convincing as that of May Gaston who at least registered sincerity.

Others in the cast were Richard Cummings and Harry Von Meter.



Director **FRANK C. GRIFFIN**

SIX YEARS WITH

MACK SENNETT

Writing and Producing
FOR
"ALL THE STARS"

Address:
L. A. Athletic Club
LOS ANGELES, CAL.

Tell Your Folks They're Bound To Like New Type of Western Hero.

Box Office Analysis for the Exhibitor.

Lewis S. Stone in

"THE MAN OF BRONZE"

World

Much will depend on the way you advertise this. You surely ought to be able to get a good percentage of theater-wise fans in on the strength of the star's name. He has done much good work on screen and stage and is a distinctive figure sure to be remembered.

Mention the fact that he played the leading role in such successes as "Inside the Lines," and is now leading man with Marjorie Rambeau in "Where Poppies Bloom."

You might use the line "He's as hard as his name is, Lew Stone in 'The Man of Bronze', but you'll like him 'cause he's human."

All this won't mean much to the fans of smaller communities, except the fact that he's an accepted Broadway favorite, which will make them feel he's quite worth while. Try to impress upon your folks that although this is a Western picture, it does not follow conventional lines such as they might expect, but make a big play for the character interpretation of the real honest-to-goodness Westerner as he is met in real life, but seldom on the screen.

Just work along the line that you are offering something different, but at the same time put the soft pedal on extravagant promises. After all it pays to be honest with your regulars.
thing different, but at the same time put the soft pedal on extravagant promises, because after all it pays to be honest with your regulars.

A melodrama, particularly when based on a timely theme, produced with capable players under capable direction and presented with good settings and fine photography----has all the elements of a successful photoplay.

"Wife or Country"

Written by

HARRY MESTAYER

featuring

GLORIA SWANSON GRETCHEN LEDERER

HARRY MESTAYER JACK RICHARDSON

is such a picture. Produced with a cast containing four players whose names are favorably known to your patrons, the Triangle Trade Mark, guarantees you a picture at a profitable rental that will certainly please your patrons.

Collect the profits on this picture that should be yours and invest in War Saving Stamps

Scheduled for release by

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway NEW YORK

Doug Keeps Things Going in New Version of "Arizona."

Douglas Fairbanks in
"ARIZONA"
Artcraft

DIRECTOR .....Albert Parker
TECHNICAL DIRECTOR .....James P. Hogan
AUTHOR .....Augustus Thomas
CAMERAMEN....Hugh Carlyle, Hugh McClung, and Glen MacWilliams.
AS A WHOLE..Fast-moving interpretation of famous play in which Doug. is energetic as usual.
STORY..Army life in Arizona; familiar to thousands of theater- goers.
DIRECTION..Fast tempo throughout; allowed a few liberties with plot.
PHOTOGRAPHY.....Varies; some scenes hazy
LIGHTINGS ..... Fair
CAMERA WORK.....Mostly straight stuff.
STAR .....Same old Doug.
SUPPORT....First rate, with Theodore Roberts standing out as usual.
EXTERIORS....Photographed in Arizona, they register correct atmosphere.
INTERIORS ..... Answer purpose.
DETAIL ..... Nothing to brag about.
CHARACTER OF STORY.....Unobjectionable.
LENGTH OF PRODUCTION..... 4,213 feet.

A famous star in a famous play might be expected to equal an extraordinary picture, but truth to tell, there's nothing particularly startling about Artcraft's screen version of Augustus Thomas' renowned stage success, even if Doug. did give pep and animation to the character of Lieutenant Denton.

Altogether, it's a good snappy picture that is bound to go well in view of the great drawing power of the names connected with it, but when it comes to comparing this with some of the things that Doug. has done in the past the comparison is apt to be unfavorable.

Whether or not it is as good or better than the earlier screen version of "Arizona" made by the All-Star Company some years ago, is really of small account because the theater-going public has changed since then.

Nor will it matter greatly if liberties have been taken with Augustus Thomas' original conception of army life as it was lived in Arizona some 25 years ago. First of all, this is a Fairbanks picture and it will be accepted on that score, because your fans will find that Doug. has the opportunity to pull a number of exciting stunts during the progress of the story.

All of the scenes are laid at an Army Post in Arizona where Doug gets into a heap of trouble through no fault of his own. Willun Harry Northrup keeps bothering the women folk about the Post, finally starting a rather ugly affair with the Colonel's wife. They shape events so that Doug is caught in a compromising position and forced to resign from the army, all of which he takes in an heroic spirit.

The next we see of Doug, he is riding across the desert to muster a troop of cowboys, for the country has just declared war, and he is determined to get into the fracas whether or not he can go as an army officer.

The cowboy scenes have lots of pep and they keep things moving at the army post at a fast tempo until Willun Northrup is exposed, and the misjudged hero comes back into the good graces of his fellow officers and the ranch girl he wants to marry.

When it comes to a fight there's nothing lacking in the encounter between Doug and Northrup, staged in a barn. It has all the elements of acrobatic energy that Fairbanks' fans expect. Personally, I think they go a bit too far in the marriage scene showing Doug. the bride-to-be and the minister all on one horse galloping across the desert while the ceremony is being performed. This will get a laugh, but your church-going folk may think that it makes light of a serious matter.

The cast is particularly good with Marjorie Daw giving a vivacious performance as the shero, and Theodore Roberts and Northrup contributing valuable support.

Fame of Star and Play Make This Sure Thing If You Advertise.

Box Office Analysis for the Exhibitor

This is the kind of a picture that is sure to draw a crowd if you advertise properly.

Probably most of your patrons know as much as you do about Doug Fairbanks, so I wouldn't waste words on talking about his ability; merely concentrate on letting everybody in town know that he is coming to your theater.

Combined with a star that never fails to draw, you have in this instance a famous name which will be recalled by your older patrons even if it doesn't mean much to the younger element.

Call attention to "Arizona" being the most successful play of America's most celebrated dramatist, Augustus Thomas and play it up as something decidedly out of the ordinary. The chances are that the play was staged in your town at some period of its tour, and it would be worth while to dig back in the files and revive some anecdotes about the presentation. These will attract your old-timers and give the impression that you are not offering just an ordinary photoplay.

Whatever you usually allow for your advertising appropriation, I would boost it in this instance, counting upon the certainty of getting a return if people realize what you are playing. Even if they don't think it is quite up to the standard of some other Fairbanks offering, there won't be any kick under the circumstances.

Your lobbly display should receive special attention. Make room for at least one large stand of Doug and don't overlook Marjorie Daw who seems to be getting a larger following right along. A stand of her near that of Fairbanks might be arranged. To attract the element in your community that sticks to the "legitimate," I would try to get newspaper space in which the fame of Augustus Thomas as a dramatist and "Arizona" as a stage play are emphasized.

When it comes to mentioning the cast, by all means include Theodore Roberts for his name has come to stand for telling characterizations.

To Those Who Criticise "First National's" So-Called Extravagance

"Virtuous Wives" is finished. We saw the completed production last night. It is a picture that will justify our preference for better pictures at higher prices more eloquently than any words of ours.

It is more than a month since we saw the first print. It was a good picture then. But it required additional cutting, titles had to be altered, some retakes made—in a word it had to be given the finish that marks the difference between a special and a program release.

All this takes time—the time of high salaried men—and costs money. But when "Virtuous Wives" goes on trial on the screens, with the public sitting in judgment—we have no fear of the verdict. We know that satisfaction to the public means profits to our own theaters and those of our customers.

Some exhibitors who have already contracted for it and perhaps felt that the price was too high, are going to admit that such productions are worth all they cost them—and more.

There is one angle to the matter which many exhibitors overlook; that is, that where they individually spend a few extra dollars for a real quality production, the producer must spend thousands. He takes the chance, not they. If such productions as "Virtuous Wives" fail to justify the money spent on them, it means bankruptcy to their producers. But here again "First National" is safeguarded. Our exhibitor Board of Directors, who contract for its attractions, have built their fortunes and the prestige of their theaters by experience and judgment. Their composite knowledge of trade conditions precludes the probability of unprofitable deals with stars and producers. We believe that our live and let live policy has at last won the confidence of the leading stars and responsible producers. We hope to merit their confidence.

Our hats off to Mr. Louis B. Mayer, successful exhibitor, successful exchange man, successful producer of "Virtuous Wives," which we trust will prove one of the big successes of the year and a vindication of our theories and policies.

And last, but not least—our congratulations to Anita Stewart. We count her sweet personality one of our great assets.

FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

December 29th

"VIRTUOUS WIVES"

Release Date.

Frothy Comedy Romance Lacks Plausibility. Helped by Star

Gladys Leslie in

"THE BELOVED IMPOSTER"

Vitagraph.

DIRECTOR.....Joseph Gleason.
AUTHOR.....Elizabeth J. Mariani.
SCENARIO BY.....Elizabeth J. Mariani.
CAMERAMAN.....Jules Conjager.
AS A WHOLE.....Rather pretty production but frothy in substance and taxes credulity.
STORY.....Concerns flirtatious girl who plays part of child in order to win love of a woman-hater.
DIRECTION.....Good in bringing about attractive scenes. Nothing out of the ordinary.
PHOTOGRAPHY.....Clear.
LIGHTINGS.....Well judged.
CAMERA WORK.....Straight stuff.
STAR.....Looks cute, but doesn't register much beyond that.
SUPPORT....Huntley Gordon will be liked as hero; others satisfactory.
EXTERIORS.....Some pretty lawn scenes.
INTERIORS.....Rooms correctly furnished.
DETAIL.....Incidents loosely tied together.
CHARACTER OF STUDY.....Light and harmless.
LENGTH OF PRODUCTION.....3,909 feet.

Frothy in the extreme and with a plot that will not bear analysis on the score of plausibility, this will either get by as a pretty production centered around Gladys Leslie, or not at all. The material is of the slightest and even accepting the fundamentals of the author's plot, there are a number of missing links in the construction which make it difficult to swallow.

The first reel is merely an exposition planting the characters. First we see Gladys living in luxury surrounded by innumerable beaux, then we flash to a cabin in which Huntley Gordon, described as an idealist, is contentedly settled with his wife and child. The contentment, however, is entirely one-sided, for soon the wife elopes, and with her lover, gets as far as a railroad crossing in an automobile. A smashup ends their brief romance, and the fate of the child left behind is never accounted for.

After this preparation the real story is supposed to transpire several years later when the disillusioned hero has gained the reputation of being a confirmed woman-hater. It is known that he is about to pay Gladys' aunt a visit, so one of the girl's admirers makes a wager with her that she cannot win Huntley's love. She takes him up and then proceeds to follow out a little plan of her own.

Childishly unconvincing as it may seem, Gladys appears among her guests in the knee-length dresses of a youngster, and proceeds to vamp hero Huntley in the most innocent fashion. Of course he falls for her, and we have about two reels of this make-believe, all the while being led to suppose that the little sheik is gradually becoming the victim of her own plot.

The climax, intended to be a bit dramatic, even if it isn't, comes with Gladys' return to her mature attire in which she confronts the deceived Huntley. Here they pull an odd stunt that is likely to get a laugh. The horse which Gladys has won as the result of the wager, is standing beside the table around which the guests are assembled on the lawn.

Hero Huntley suddenly turns cave-man, places Gladys on the back of the horse, jumps on himself, and rides off to his cabin in the woods, followed by the startled guests. The final scenes in the cabin are about what might be expected with Gladys entering willingly into a clutch with the reformed woman-hater.

Miss Leslie presents a pleasing picture as a little girl and carries the role with enough vivacity. Women in an audience are sure to admire Huntley Gordon's manly personality, and there's no fault to find with others in the cast, including Denton Vane, Mrs. Hurley, Frances Grant and Gwen Williams.

"The Pacific Coast is the Logical Place to make Release Prints"

The Sanborn Laboratories, Inc.

is the logical place on the Coast to do your release print work. We control exclusive rights on the Handscheigh Color Process. Super excellency is the reason for our making release prints for Douglas Fairbanks, Authors Photoplay Co. (Anna Luther Releases), "Smiling Bill" Parsons Comedies and the sample print work of at least ninety per cent. of the big productions made on the West Coast.

SANBORN LABORATORIES :: Culver City, Los Angeles, Cal.

Slide It Through With Advertising Emphasis Placed On Star

Box Office Analysis for the Exhibitor.

Gladys Leslie in

"THE BELOVED IMPOSTER"

Vitagraph

If you are running Vitagraphs, this will come to you on a regular release schedule, so I would try to slide it by without a great deal of fuss. Providing you are in the habit of making a point of good single reels to support your feature, this is the time to get hold of something with real drawing power and give it publicity as a part of your program.

A strong educational, a real comedy, or a news weekly if it contains some event worth playing up, would work in very well with this, and might prevent your regulars from going home disappointed.

Gladys Leslie is obviously the strongest element of advertising appeal. The title is somewhat colorless, and it wouldn't be safe to promise anything out of the ordinary in the way of a story. There have been too many along much the same line.

Emphasizing Gladys Leslie in the part of a little girl may be expected to give this its most distinctive quality, for her followers should be interested in seeing how she gets away with it. It will be easy to secure attractive pictures of the star in the garb of a youngster, along with contrasting pictures showing her as a very charming and fashionable young society woman. Between two pictures of this stamp, you might place one of Huntley Gordon with a line: "He loved a child and won a woman. See how Gladys Leslie becomes both in 'The Beloved Imposter'."

Another angle to use might be: "If you wanted to cure a woman-hater, how would you go about it. See how Gladys Leslie solved the problem in 'The Beloved Imposter'." From the man's angle you could treat it this way: "Would your love turn to hate if you found the woman had won it through deception?"

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Produced by Arden Photoplay Company

starring

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Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, December 22, 1918 Vol. VI. No. 75 Price 25 Cents

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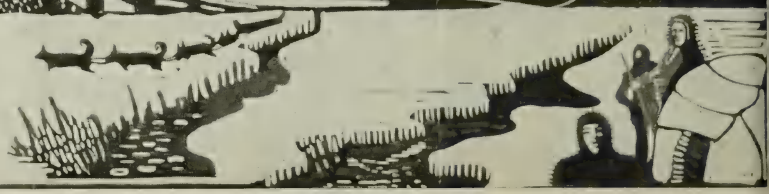

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VI. No. 75 Sunday, December 22, 1918 Price 25c

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Features Reviewed

Peggy Hyland in .....CAUGHT IN THE ACT
Fox .....Page 3

Baby Marie Osborne in .....DOLLY'S VACATION
Diando-Pathe .....Page 5

Claire Anderson in .....CROWN JEWELS
Triangle .....Page 7

Alice Brady in .....HER GREAT CHANCE
Select .....Page 9

Clara Williams in .....THE ONE WOMAN
Thomas Dixon Prod.-Select .....Page 11

Margarita Fisher in .....FAIR ENOUGH
American-Pathe .....Page 13

Zeena Keefe in.....THE CHALLENGE ACCEPTED
Arden Photoplays Inc-Hodkinson.....Page 15

Doris Kenyon in.....WILD HONEY
DeLuxe Pict. Inc.,-Sherry Service.....Page 16

Wallace Reid in.....TOO MANY MILLIONS
Paramount .....Page 17

William S. Hart in .....BRANDING BROADWAY
Artcraft .....Page 19

Elaine Hammerstein in....WANTED FOR MURDER
Harry Rapf Prod.-Film Clearing House
Page 21

Harry Morey in .....HOARDED ASSETS
Vitagraph .....Page 22

Mildred Harris in .....BORROWED CLOTHES
Louis Weber Prod.-Jewel.....Page 23

Sucker Money.

Sucker money is and always has been the curse of the film business. Not that there is anything wrong with the money or even anything wrong with the suckers except that they are suckers, but because there is something very radically wrong with the crooked scheming promoters who have deliberately talked wealthy interests into film investments when these same promoters knew in their hearts that they didn't have a chance.

Of course the burden of the fault must rest with the suckers because the promoters in this business have worked on the same basis that they have worked in every business, which was simply a problem of get the money whether they had to use a gun or rent a house and fill it full of women.

For the past few years, and at the present moment, we have had various instances of individuals presenting some new idea to capital with the result that a large fat bankroll quickly disappeared and the film business received another black eye.

The world has never known of a business where money could be made so fast or lost as fast. Unfortunately, those with money are attracted by the idea of coming on an equal footing with famous personages such as stars, and lured by the fancy figures quoted as having been made by some other concern.

Without exception, the heavy losers in the film business have always been the companies or organizations which have been headed by promoters with ideas, or schemers. I cannot think of a single instance where a real trained film man has ever lost money for capital in this industry, and it seems woefully unfair that the business should always be getting black eyes because of the impossible theories advanced by various would-be schemers and promoters.

Some of these promoters run a theater for a time or hold some more or less important position with a film company, and then through persistent word painting, convince some bank roll that they have a real wonderful idea.

Nine tenths of these ideas advanced in this manner depend entirely upon theory. They will not stand careful analysis and care is taken that the prospective sucker does not have an opportunity to get to anyone who might be in a position to carefully analyze. If a rival film man advises against the undertaking, the promoter promptly steps up with the explanation that of course this rival film man does not want to see any new organization started.

We have at this time three or four theoretic projects which are eating up a tremendous lot of money, with every indication that the bank

roll is going to get an awful wallop right soon. In two instances, it is a proposition of sucker money that has been approached in a lump. In two other instances it is a proposition of distributing it in smaller chunks over a wider territory.

It all comes under the head of sucker money because the propositions are not sound basically and the men in charge of them are not fitted by training and experience to properly carry the proposed organizations through to success.

The day when haphazard theoretical methods can succeed in the film business in spite of the mistakes of those in charge, has passed. Many of the old-timers who made fortunes in the early days in spite of their errors are now having an awful time trying to figure out what's the matter with the film business without ever realizing that there's nothing the matter with the film business, with very much that is the matter with them personally.

I don't have to mention any names as to these old-timers. You can think of several without batting an eye. It also will not take you long to size up the sucker money situation and I want to make this suggestion to exhibitors: It is unfair for you to support any proposition by turning your business to it, if you are sure in your heart that the proposition is a promotion plan on the part of certain people to separate a bank roll from its owner with the least possible friction.

It may be that the inducements to you look very fine but I say it's bad business.

No one would ever accuse me of being an ardent supporter of the big film concerns that have attempted to dominate this industry and I believe you all know that I am and will continue to fight unfair policies whether they emanate from the biggest or the littlest of the manufacturers or distributing concerns. But I do want to say this and feel that every exhibitor should take it very much to heart.

First consideration should be given to organizations which are conducted by trained men, particularly where these organizations are run on a basically sound system, which even though somewhat unfair to the exhibitor at times, is at least not a straight out and out trimming proposition.

The only eventual salvation of this business is the entrance of clean-cut capital that is willing to operate on either a big or a little scale in accordance with the needs of the situation, handling the business and technical departments on a purely business, non-political basis, with every element of the organization depending strictly upon merit and efficiency to make good.

That is going to come sooner or later. Of that there can be no question. However, I say to you that for every hundred thousand of sucker money that is dumped into this industry, and many millions have been, we are going to be delayed that much longer in having real money come in. And when I say real money I mean financial people who have brains enough to properly analyze a plan of operation and to intelligently select an organization before a bank roll is put on tap.

The chief feature of the sucker money operation of the past and present has been the fact that the scheming promoter who generally hit upon some catchy idea that would listen good to a layman and be known to be impossible to an experienced film man, always picked out a bank roll that had grown easily and played it for the psychological approach at the moment when it was open to consideration of new investment. It certainly is a pity because such operations have done the film industry a terrible amount of harm.

I am strong for the exhibitor getting a square deal as you all know, and am willing to fight for you all the time, but just the same I want to impress upon you the fact that in the long run it is equally important that you consider the necessity of playing ball with the manufacturer and distributor in a way that gives him a square deal also, this being particularly true if you have any doubts as to the integrity, ability and intentions of the men in charge of these organizations.

I will have done a lot for everyone in the game if by this little statement I have made each one of you exhibitors put a thought in the back of your head which will encourage you to think carefully of the moral and financial status of every concern that you start to do business with.

Don't overlook the fact that it's the exhibitors who make or break any film organization. Gradually exhibitor organization on a business basis is going to be accomplished, but it is a long way off, and for the present at least, much depends upon the individual conduct of each man owning a theater. If you have your heart in the business and hope to continue in it, there is something else for you to consider other than the immediate price and quality of the picture which you are booking. There is something bigger which can be considered at the same time, and that is "Am I supporting the sort of man who is going to get the film business where it should be for the good of us all?"

Give it a little think. It's a good idea to do that every once in a while on these truly big problems, just for the good of the cause for everybody concerned.

If that little think which you give this problem centers your mind on some particular instances that are just now in operation, so much the better.

Elementary Farce May Get Laughs From Uncritical Crowd

Peggy Hyland
in
"CAUGHT IN THE ACT"
Fox

DIRECTOR .....Harry Millarde
AUTHOR .....Fred Jackson
SCENARIO BY .....Raymond Schrock
CAMERAMAN .....Ben Struckman
AS A WHOLE.....Rapid-action farce which may get laughs from a crowd that likes a suggestion of rough stuff presented with pep.
STORY.....Absurd enough to be funny and shows some originality.
DIRECTION.....Maintained fast tempo suitable to farce, but didn't register any fine points.
PHOTOGRAPHY .....Fair
LIGHTINGS .....Commonplace
CAMERA WORK.....No call for exceptional shots
STAR.....Won't add much to her reputation in this
SUPPORT.....Wally McKeown accounts for most of the laughs. Others passable.
EXTERIORS .....Not many
INTERIORS.....Suitable to action of story
DETAIL.....Slangy titles will amuse those who fall for elementary humor
CHARACTER OF STORY.....Nothing really objectionable
LENGTH OF PRODUCTION.....Above 5,000 feet

Just a low-brow farce, but it stands a perfectly good chance of getting by with a lot of fans who want to put their brains to bed before they journey forth to the theater.

The director makes it possible for you to laugh if your thinking compartments are at home and you've got a thoughtless giggle waiting for a release date. That's about the best that can be said for Peggy Hyland being "Caught in the Act."

The scenario writer hadn't tempted so much as a nibble out of life when he fished for his characters and situations through the pages of Fred Jackson's story and submitted his catch to Mr. Fox's scenario department. He had, however, managed to drag together a lot of stock "movie" figures who could be made to do his bidding while a slangy title writer put words into their mouths.

The titles are in tune with the picture, so I'll say that the title writer did a good job even if he didn't advance beyond the "north of his shoulders he was solid ivory" type of observation. That's just the sort of thing needed in this variety of farce, for if an audience falls for the picture it will swallow the inserts without a murmur. They harmonize and that's something.

Peggy Hyland is the shero. She is just so full of life and rebellion and daring that she ties her bed clothes together and lowers herself from a window of a boarding school room into FREEDOM. Peggy is the kind of a girl who must always capitalize such words as LIFE and FREEDOM.

And how she does despise the namby-pamby Lord Cecil who wants to marry her. Father and mother think the smoothly groomed Lord would make an admirable son-in-law but Peggy knows better. He doesn't represent FREEDOM.

Then kind fate, conducted by the scenario writer, leads Peggy into a mending shop where she meets a handsome young man, hero Leslie Austen, who at a glance, represents all the beautiful things that made Peggy descend from her boarding school window. Oh, how her heart thumps and thumps and THUMPS!

Then this extraordinary heart activity affects poor Peggy's mind to such a degree that she gets a job in the mending shop and is commissioned to go to Hero Austen's rooms and play nurse to his socks and other things.

She doesn't know that her ideal man is a muck-rake journalist who writes articles attacking her profiteering father, and she doesn't care. The journalist reformer doesn't seem to care much either, for he feigns illness and goes through all the antics of a lovesick ass in order to be near his sock mender.

They build up a situation with the usual farcical ingredients, even to having the lovers marry on the authority of a dog license, which gives rise to a brilliant reference to the husband leading his wife a "dog's life". Wally McKeown, as the valet, gets more genuine laughs than anyone in the cast.

Don't Promise Much, But Slide it by as a Rapid Action Farce

Box Office Analysis for the Exhibitor.

You know your audience and you know what they want, so it is up to you to decide whether or not a low-brow farce is the proper thing to attract a line in front of your box office.

This is a good example of its type, but be careful to take it for what it is and don't fool a public that is expecting a high class comedy. There'd be a good chance of your folks going home disappointed and that isn't good business.

Peggy Hyland has yet to become a real drawing power in most communities, but it probably will pay you to play her up in this for there's no other personality to bank on. Mention the best things Miss Hyland has done in the past and use pictures showing the nature of the offering.

In any advertising I would give the impression that it is a farcical romance of a boarding school girl whose spirit won't be subjected to ordinary conventions. This angle may have a certain appeal for the young women of your town who are passing through somewhat the same stages.

"Caught in the Act" isn't much of a title to work with so I would concentrate on Miss Hyland and catch-lines something like this: "Would you become a man's servant to win his heart. See how one young woman is 'Caught In The Act' at the . . . . theater." Under a picture of Miss Hyland you might run the line: "She gave up a life of ease and jeopardized her good name in order to be near the man she loved. See how Peggy Hyland triumphs in 'Getting Caught In The Act'".

THE TIDAL WAVE

Now Open for Booking To Live Exhibitors!

The most stupendous screen drama in the annals of the motion picture.

Quivering with a theme that affects every man, woman and child.

Throbbing with the tensest thrills of life.

Turning the Never Dimming Spot Light of Liberty on the most amazing COLOSSAL BLUNDER in the History of Humanity

Not a war story, but gripping with international conflict.

BOOK NOW

BY WIRE

This magnificent feature and put the S. R. O. sign in front of your theatre.

Cash in big with the timeliest subject in the market.

The most certain money getter of the day.

Full line of lithographs, slides, photographs and a handsome herald.

State Right Buyers, act quick—don't delay

WIRE NOW

Written and picturized in eight wonderful parts by William Stoermer, author of "The Honor System"

WILLIAM STOERMER ENTERPRISES

Temporary Office
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New York City

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A few available territories

"Law of the Northwoods"

A Smashing Story of the Great Northwoods in 5 Reels.

Kid Comedy With Slight Plot May Please Children

Baby Marie Osborne in
"DOLLY'S VACATION"
Diando Production.—Pathe Distrib.

DIRECTOR .....William Bertram
SCENARIO BY .....Mrs. George Griffin Lee
CAMERAMAN .....Bob Thornley
AS A WHOLE.....Depends upon kid stuff to get laughs; never attains anything out of ordinary.
STORY .....Just enough to string incidents together; suffices to introduce Baby Marie Osborne and Pickaninny.
DIRECTION.....Put children through amusing pranks on farm; generally made most of possibilities.
PHOTOGRAPHY .....Clear
LIGHTINGS .....Nothing exceptional attempted
CAMERA WORK.....Scenes in woods at night well handled.
STAR..... Her usual mischievous self.
SUPPORT.....Sambo shares honors with Baby Marie, nobody else counts much.
EXTERIORS .....Farm scenes represent real thing.
INTERIORS .....Not many, acceptable as far as they go.
DETAIL.....Good in making the most of laugh-getting bits of business.
CHARACTER OF STORY.....Harmless.
LENGTH OF PRODUCTION .....4528 ft.

There's really nothing to this picture except Baby Marie Osborne and her able partner, the little pickaninny, who will be remembered for his appearances in other features with the child star.

The story is simplicity itself, although it starts out with indications of something that might develop into a plot. Really this beginning is little more than a stall to account for the departure of the two youngsters to a farm where they proceed to make merry with the helpless live stock and otherwise disarrange the procedure of the farmer who finds his "peaceful acres" much changed.

There is no questioning the humorous appeal of the two kids as featured in these Diando pictures, but unless an audience is looking for just this childish sort of stuff, it is a bit of an imposition to offer such material as the chief attraction of a program.

The opening reel, showing the troubles of Baby Marie's father with his factory workmen who threaten a strike, and devoting some footage to convincing the audience that the child's mother neglects her on account of artistic ambitions, amounts to little in entertainment value.

We never really feel any interest in either the mother or father, who after the first sequences, take no active part in the plot until the last reel The heart of the picture has to do with the incidents of farm life as experienced by the children, and especially the pickaninny, who accounts for more genuine laughs than his co-player

Their pranks are put over by good team work and pretty much cover the possibilities of childish mischief in inviting surroundings. Your folks are certain to get a laugh at Sambo's elusiveness when he is pursued by his over-stout mother. These hide-and-seek chases are cleverly arranged and mean more to the picture than Baby Marie's escapades, partially for the reason that mothers who see her may not be inclined to sympathize with the child who in this picture at least, gives every indication of being badly spoiled.

The scenario-writer showed some ingenuity in developing all sorts of incidents, and if the whole affair could be boiled down to three reels it might serve its purpose satisfactorily.

In so far as the interest of the audience is concerned it is useless to show how Marie's father comes to terms with the menacing workmen and how the disillusionized mother just happens to go on a week-end party that leads her into the woods, where she finds her neglected daughter who has strayed away with San.bo. All this is most conventional movie stuff and an audience may feel inclined to walk out without waiting to see the finish of a too obvious climax.

From a technical viewpoint, a number of the best scenes in the production concern the dream visions of the frightened children when they are lost "babes in the woods" and imagine themselves tortured by Indians.

In the cast are Jack Connolly, Bert Wilson, and Bob Grey.

Go After Patronage of Women and Youngsters for Special Matinee Showing

Box Office Analysis for the Exhibitor.

This is about on a par with other Baby Marie Osborne comedies, and if you have played them in the past you know pretty definitely whether or not this will bring money into your box office. Providing you are aiming to please the public that looks for real stuff in photoplays, I surely wouldn't offer this as an example of what you consider first class material.

Judged by mature standards, most of it is merely silly and the only opportunities for getting a rise out of your folks come during the sequences dealing with the antics of Sambo and Baby Marie. These are hardly numerous enough or strong enough to warrant your saying much about this as the main feature of your program.

If you are going to run it, try to offset such trivial material by selecting a particularly strong supporting program, containing educational or industrial reels, calculated to please those who are certain to dismiss this as vapid.

On the advertising end there is, of course, only one angle to hit for the title means nothing. Baby Marie and Sambo are the only drawing cards, and there is little to do but call attention to their past successes and display their pictures in effective comedy scenes.

Your best chance will come at a matinee when you probably can go after an audience of women and children with passable results. You might even give a children's matinee during the holiday season when the youngsters in schools are looking for special treats.

You are perfectly safe in assuring school teachers that this is harmless and amusing material for their classes.

Made In America

THEY ARE COMING BACK FROM BATTLEFIELD AND CAMP

MILLIONS of young American soldiers, trained to the minute—those splendid armies whose skill and valor shattered Germany's dream of World Domination—they represent the triumph of our modern military system and our national efficiency.

"MADE IN AMERICA" in a series of eight epoch-making episodes presents with wonderful realism an authoritative story in pictures, of the Selective Draft, the training of the American soldier here and in France, and the making of America's Victorious Armies.

Upon the background of this great panorama replete with scenes of deepest interest to every patriotic American, a story has been drawn which will appeal strongly to the hearts of the American people. It is a story of devotion to country, mother's love and sacrifice, regeneration and the valor of the American soldier on the battlefield of France.

Exhibitors: "MADE IN AMERICA" is sure to be a strong and continuous attraction. Everyone who sees it will "carry on" and follow through the experiences of the typical young Americans to the grand finale—PEACE WITH VICTORY.

One Reel Released Each Week

Produced with the Cooperation of the Government, thru the Division of Films

Produced by Mr. Ashley Miller

Published and Distributed by the W. W. HODKINSON CORPORATION, thru Pathe Exchange, Inc.

Unconvincing Movie Characters in Detective Story Done a la "Movie" Methods

Claire Anderson in
"CROWN JEWELS"
Triangle.

DIRECTOR ..... Roy Clements
AUTHOR ..... Robert Hill
SCENARIO BY ..... Robert Hill
CAMERMAN ..... Not Credited
AS A WHOLE ..... Spies, crooks and more spies, with everybody suspicious in unconvincing "movie" chiefly made up of "movie" characters.
STORY ..... Ancient theme centered about the "preshus jools" of monarchs crown, with oodles of things "jest happening."
DIRECTION ..... Failed to lift this out of movie class by its treatment of characterizations which never registered.
PHOTOGRAPHY ..... Generally good.
LIGHTINGS ..... Good in exteriors but generally harsh on faces and uniform on sets.
CAMERA WORK ..... Some very good angles.
STAR ..... Has somewhat of appeal, but very poorly lighted throughout; characterization missed fire.
SUPPORT ..... Bennett not particularly impressive; others "movie" types for the most part.
EXTERIORS .... Generally very good and well lighted.
INTERIORS ..... Quite satisfactory.
DETAIL ..... "Movie"-like; and many titles jarred.
CHARACTER OF STORY ..... Inoffensive
LENGTH OF PROD. ..... About 5000 ft.

The day has long since passed when your fans will sit back contentedly while a thing of this unconvincing nature is wished onto them. Years ago this might have been considered a good piece of work, but things have changed quite a bit since then and more and more the public is demanding logic and realism.

In the olden melodrama days, they togged the willun out in a frock coat, high hat and cane, and when he began twirling his mustache and looking wishus, he didn't have to be labelled to tell us he wasn't the hero. Just such a character is introduced here.

For the last four years, authors' idea of the height of willuny has been a Goiman spy whom they sent after the "poipers." If all these "Goimans" ever got hold of all they were sent after, America would never have won the war, but assuming that our authors were pro-Ally, they saw to it that the willuns got theirs in the end— and it wasn't the "poipers" either.

In this case the author must have had a hunch that by the time the film was ready for release, the "poipers" would have been a thing of the past, so he passed onto old friend the "jools".

Our "intrikut" plot concerns a gang of international crooks, headed by a trusted agent of a European monarch, who devises a plan to substitute imitations for the genuine jewels in the crown being shipped to America, by the monarch, who senses the possibility of revolution ahead and protects himself against adversity by doing so.

The crooks' agent in America, a cunning elderly woman engages Claire Anderson, a French refugee, as her companinon, later having her pose as her own daughter, in order to further out her plans. Claire isn't long in finding out that there's oodles of crooked business in the air, and upon looking further into the matter, conveniently happens upon one thing and another which proves that the old lady is not the person she claims to be.

With the aid of hero Joe Bennett, son of the banker into whose keeping the jewels were being sent, she manages to foil the whole crook gang who hold up up the bearer of the jewels, the King's own messenger who happens to be none other than Count Strickland, father of Claire, who has all along been a secret agent in his employ.

This ends with hero and shero doing a clutch while the crook gang is receiving gentle treatment at the hands of a dozen cops.

In the beginning of this Miss Anderson was introduced as a French refugee seeking employment as governess in the home of the wealthy banker. From the way she was dressed, she might have been the daughter of another wealthy banker. Of course this was accounted for at the end, but since she was playing a game, it was up to the director to have her go through with it.

Another glaring mistake on the director's part was the suspicious-looking manner in which he had two of the crook gang act while following the jewel bearers out of the depot. This was fierce, and very much a la "movies" methods.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Don't Promise a Thing. But Tell Them It's Not a War Picture

Box Office Analysis for the Exhibitor.

Claire Anderson in

"CROWN JEWELS"

Triangle.

Don't worry your head about this one. If you've got it coming your way whether you want it or not, then you're in tough luck, and your only hope is a corking good two reel comedy to offset it.

There's hardly a thing you can promise. The star's name isn't going to mean much to most of your folks,and you can't tell them that they're going to go crazy over her 'r anything, because she isn't photographed to the best advantage and her characterization misses fire. Neither is there anything particularly impressive about Joe Bennett. And as for the title crowns aren't popular these days so folks aren't going to worry about the jewels in them. Besides they'll get the idea that it's got something to do with the war, and they're already too fed up on that.

Of course there's always a certain element amongst your gang who'll stand for anything without kicking, and still other folks who don't know any better than to think that a thing like this has suspense and is a thrilling detective story. But if you've a theatre, that caters to the high-brows, believe me, they're going to get on their high horse and kick.

Slide this by very quietly without making any sort of promises. You can, however, tell them that this is not a war picture and does not as much as mention the Kaisers name. Just tell them it shows how a very young girl, by her ready wit and trickery, foiled a gang of international crooks in their attempt to seize a monarch's crown and replace imitations for the genuine jewels contained in it. Treat it as a clever detective story. There are many amongst your regulars who enjoy these. You might use the line: "There are some crooks brazen enough and slick enough to attempt the robbery of a monarch's crown and expect to get away with it. See how a slip of a girl outwitted a whole gang of these crooks in "CROWN JEWELS".

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Ancient Obvious Story Poorly Directed But Lifted by Star

Alice Brady in
"HER GREAT CHANCE"
Select.

DIRECTOR ..... Charles Maigne
AUTHOR ..... Fannie Hurst
SCENARIO BY ..... Not credited.
CAMERAMAN ..... Leo Rossi
AS A WHOLE..... Elementary obvious story dragged through much too much footage. Star lifts but cannot save it.
STORY..... Old stuff poorly handled; both obvious and tiresome.
DIRECTION ..... Failed to register intimate characterizations and allowed action to drag painfully.
PHOTOGRAPHY..... Generally satisfactory although occasionally poor.
LIGHTINGS..... A few good; many missed.
CAMERA WORK..... Many scenes off focus but may have been theatre projection.
STAR..... Very pleasing personality but certainly handicapped by material.
SUPPORT ..... Ordinary
EXTERIORS ..... Just satisfactory, nothing more.
INTERIORS ..... Fair.
DETAIL ..... Too much of it.
CHARACTER OF STORY..... Always has been passed by censors.
LENGTH OF PRODUCTION..... About 4,700 ft.

It seems a pity that Alice Brady who is really very likeable and certainly knows how to dress should be put into such an ancient obvious story as this with a director handling the material who certainly doesn't understand the proper method of taking elementary situations and making them distinctive by intimate character study.

We found a lot of good vernacular titles in this, and the titles and Miss Brady's personality lifted the thing quite a bit so that there was hope for at least the first half hour that it might get over, but when the director persisted in using such an agonizing amount of footage unnecessarily for ordinary incidents the whole thing collapsed and proved very tiresome before the finish.

It was the old old story of the poor shop girl who loved the wealthy idler but had too much self respect to marry him as long as he had money but no character Of course the minute his father disowned him, she married him and then proceeded to make a man of him. There's your plot Certainly an old friend, isn't it?

Had the director developed a sufficient number of little touches, human twists and special incidents which would have registered distinctive characterizations, this would have had a chance despite the slender thread of the story, but instead of doing this, we found an excessive amount of footage devoted to one stew party where hero and some of his drunken friends stagger around a roadhouse and finally went swimming in the fountain. This entire episode could have been covered in a hundred feet very satisfactorily, but became very tiresome as pictured.

Miss Brady should be allowed to play in parts where she can wear good clothes because she knows how to do so. In this, it was necessary for the title writer to make considerable fuss about the fact that Alice on $8. a week was dressing mighty well, and while the explanation which she gave was that she was handy with her needle, I doubt if the average woman will accept this, since they will have a private hunch as to the real cost of the clothes that she was wearing.

Dave Powell as the hero was satisfactory but was handicapped by the director's treatment of the character.

One splendid chance for a dramatic scene was missed when Miss Brady went to the phone to call up hero the minute she had learned that he had been disinherited. She should have told him over the phone that she was going to marry him in order that the proper effect could have been registered on her mother and sister as well as upon hero. This would not in any way have detracted from their meeting afterwards and is only one instance of the failure of the scenarioist and director to give this the proper human, intimate characterization touches.

Director FRANK C. GRIFFIN

SIX YEARS WITH

MACK SENNETT

Writing and Producing
FOR
"ALL THE STARS"

Address:
L. A. Athletic Club
LOS ANGELES, CAL.

Popular Pleasing Star's Hit on New York Stage Will Help Sell This

Box Office Analysis for the Exhibitor.

Alice Brady in
"HER GREAT CHANCE"
Select.

Alice Brady has been growing in popularity, and I believe has quite a decided following at this time.

Despite the regrettable weakness of the story material and director's treatment of this, I believe the average audience will be comparatively reasonable in allowing it to slide by as an acceptable routine offering, principally because the girl and the boy finally get together and the girl happens to be Alice Brady.

Unfortunately, the finish is very evident from the start, and while the good-natured fans will allow this to ride without complaint, there's an excellent chance of your critical gang kicking good and hard.

One of the best angles for you to use in case you are going to play this, is to emphasize the fact that Miss Brady has made a very decided hit on the New York stage this season as the star of "Forever After".

You can say without reserve that she has made a hit and you can make it very clear that her success his season **is not due to the fact that** she has a big theatrical manager, Bill Brady, for a father, but it is due to her own ability. It is of course good business to link up the fact that she is the daughter of the well-known W. A. and you should be able to prepare some interesting press matter about this father and daughter combination.

If you can't sell this on the strength of Alice Brady's personality, I can't figure what other angle you have that's' worth while, because you surely cannot afford to say that it is a great picture. You will be much better off in case you are going to play it to devote all your attention to Alice and soft pedal as to the merits of the offering itself

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And so we predict and wish you a prosperous New York.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York.

Technically Wrong and Over-Reaches But Has Sure Fire Appeal

Clara Williams in

"THE ONE WOMAN"

Thomas Dixon Prod.-Select Release.

DIRECTOR .....Reginald Barker.
AUTHOR .....Thomas Dixon.
SCENARIO BY Thomas Dixon and Reginald Barker.
CAMERAMAN ..... Clyde de Vinna
AS A WHOLE.....Technically faulty in construction through excess footage and over-reaching in dramatic scenes, but has definite popular appeal.
STORY .....Contained excess of material which made problem of transference to screen rather difficult. Various incidents should have been condensed or omitted.
DIRECTION.....Held attention throughout despite length of certain incidents and over-playing in some situations.
PHOTOGRAPHY....Varied from fine to fair; sometimes quite contrasty.
LIGHTINGS. .....Many very fine; some just good.
CAMERAWORK . ..Varied decidedly; averaged good.
STAR .....Gave excellent characterization.
SUPPORT.....Mayall, self-conscious willun. Lawson Butt forceful, but over-reached; others satisfactory.
EXTERIORS . .....Quite satisfactory.
INTERIORS .....Generally very good.
DETAIL .....Generally good, except unnecesary footage in various incidents.
CHARACTER OF STORY.....Deals with efforts of two men to win one woman who steals minister from his wife. Treatment should keep
LENGTH OF PRODUCTION.....About 6,500 feet

Considered purely from the angle of technical treatment and construction, I would say that this is entirely too long and suffers decidedly from too much footage being devoted to certain episodes that could have been made much more effective had they been condensed. It is also certainly true that most of the players over-reached in their dramatic moments, with the result that we had quite a lot of "acting."

From the popular viewpoint, I believe this is going to register as an intensely interesting and very pleasing production. The argument of all directors who allow their characterizations to over-reach in big melodramatic moments, is that they must do on the screen what is done on the stage;—they must over-emphasize the dramatic situations in order to make them hit. This of course is one of the basic problems that cannot be settled in an off-hand manner, because both this method and the natural school of direction have a decided following, and it is an impossible thing to determine which is really correct, because an intelligent opinion could not be secured from the millions of film fans.

Personally, I am in favor of the natural school for the screen, and consequently feel that the over-acting in this was injurious. I am quite sure that the film as it stands is a pleasing production, and I know that most any audience will consider it very much worth while, and yet I feel certain that had the players been held down a little more and had the footage in certain incidents and episodes been considered so that the action moved more smoothly and more rapidly, the effect upon the audience would have been greater, and they would have marked this as a truly great production instead of a very interesting pleasing one.

The subject material treads on dangerous ground, as most of Mr. Dixon's stories do, but that only gives them added interest to most fans. Here we find a married minister with a socialistic inclination, falling in love with a very wealthy woman, whom he finally decides to live with, giving up his wife and family. She founds a church for him where he preaches socialistic doctrine and they announce that they are going to live together without the formality of a religious ceremony.

His argument to Hershell Mayall who struts about as the wealthy cynic, is that he can hold Miss Williams because she loves him. When later on, Mayall convinces Miss Williams that she should play with him instead of with the minister, we have quite a battle between the two men and this ends with the minister killing the millionaire.

In the offing has been a character who has now become Governor. All along he has been in love with the minister's wife, who now secures from him the minister's pardon by forcing a confession that it was his influence which had helped drag the minister into his final difficulties, ending with conviction as a murderer.

No matter from what sympathetic angle this is considered, it is undeniably interesting. To my mind, it is decidedly lacking in comedy relief, because I feel that the melodramatic scenes follow one another so regularly that they lose some strength through lack of contrast and relief.

The atmosphere generally was very good and we certainly are given to feel that we know the characterizations intimately. While I think this could have been accomplished with less footage, it is undeniably true that the average audience will not complain particularly about the purely technical criticism which I am making here.

Others in the cast were Adda Gleason and Thurston Hall.

Meller of Human Passions Will Please. Has Big Ad. Possibilities

Box Office Analysis for the Exhibitor.

This should be a good bet now because the public everywhere is turning to drama and comedy in order to get away from the depressing atmosphere of the past four years of war.

The name of Thomas Dixon, the title "The One Woman," the fact that Clara Williams is the star and Reginald Barker the director, should be a combination sufficient to guarantee real business anywhere.

If there is any question in your mind as to your fans being familiar with the work of Reginald Barker, I want to suggest that you bill this from the viewpoint that it is a Thomas Dixon production, stating that Thomas Dixon is the author of "The Birth of a Nation," that it is made by Reginald Barker who has made such successes as "Carmen of the Klondike," "The Hell Cat," etc. with Miss Williams as the star, mentioning particularly her success in "Carmen of the Klondike."

As you have undoubtedly discovered by this time, it is frequently advisable to mention the names of films that have been shown in your community in order to give a definite meaning to the names of authors, stars and directors. We in the film business are very familiar with these names but it is undeniably true that a large percentage of those who attend the theatres have only a hazy knowledge of the actual merits of any except a very few stars, directors and authors.

A line which would make them sit up would be "Are men still primitive? Do you believe that they should still fight with their fists for a woman?" You can speak of this as a big special production because there are a number of scenes that have a great many people and there are some very big sets. It will undoubtedly impress as an out of the ordinary offering.

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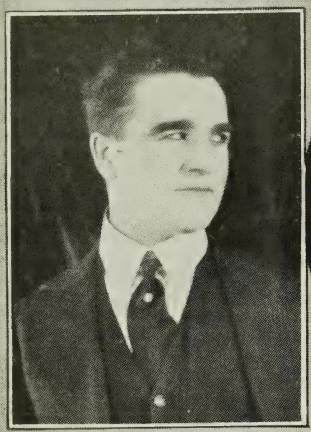

WILLIAM DESMOND
in **"LIFE'S A FUNNY PROPOSITION"**
Released January 12th

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in **"ALL OF A SUDDEN NORMA"** *Released January 5th*

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EXHIBITORS' MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
Bankers and Exporters

Ordinary Farce Fails to Register Anything in Particular

Margarita Fisher in
"FAIR ENOUGH"
American Production.—Pathe Distrib.

DIRECTOR .....Edward Sloman.
AUTHOR .....J. Anthony Roche.
SCENARIO BY.....Elizabeth Mahoney.
CAMERAMAN .....Not credited.
AS A WHOLE.....Farce of antiquated character in which the players work hard for laughs, but won't register much with a critical crowd.
STORY .....Just "movie" stuff that goes after situations without regard to characterization.
DIRECTION .....All that need be asked for a play of this stamp.
PHOTOGRAPHY .....Generally good.
LIGHTINGS .....A bit harsh at times, but for the most part well judged.
CAMERA WORK .....Straight stuff.
STAR .....Acts with vivacity in trying role.
SUPPORT .....Bull Montana looks part of ex-gunman; nobody else stands out as a particular type.
EXTERIORS .....Beach and street scenes up to requirements.
INTERIORS .....The usual thing for a farce of this nature.
DETAIL .....Nothing to brag about.
CHARACTER OF STORY .....Won't offend.
LENGTH OF PRODUCTION .....About 4,800 ft.

Adhering closely to a farce formula that has been used time and again, the author carries this story through correctly enough, but without any suggestion of fresh inspiration.

It's the old thing done over again with virtually the same unlife-like characters parading under different names and doing the director's bidding like so many puppets called upon to carry through the situations placed before them.

It recalls the class of farce issued more frequently a few years ago than now for fortunately many producers are coming to realize that a critical public looks for character as the basis of true comedy.

There's nothing that approaches actual characterization in this picture and the incidents of the plot are so far fetched that they don't bear even casual analysis on the score of probability.

We have the socially ambitious family with the mother anxious to marry her daughter to a wealthy suitor. This daughter, Margarita Fisher, is presented as an eccentric sort of creature fond of using outrageous language and quite uncontrolled by the newly acquired standards of her mother. As might be expected, the man selected for her husband, is a weak sort of creature whose very appearance is expected to get a laugh. Unfortunately, figures of this type have become so familiar, that an audience knows just what to expect of them after the first glimpse, and interest necessarily diminishes.

The hero is a graduate newsboy whose father has left him a millionaire. His boon companion is a reformed gun-man, who suggests to hero Jack Mower, that it is time for him to get to work and stop frittering away his fortune. Not knowing what else to do, and being lucky in numbering the chief of police among his friends, Mower with convenient ease, gets a place on the police force. His meeting with shero Margarita Fisher is also conveniently arranged in a number of street scenes. Of course the romance between them is a foregone conclusion.

When the author needs plot complications, Margarita runs down a newsboy while driving her machine through a crowded part of the town. The hero policeman is on hand to help her carry the slightly injured youth to a hospital where the sympathies of the girl are so aroused that she gives her father's check for one hundred thousand dollars to the institution and becomes an active social worker.

Leading up to a climax, the details of which need not be gone into, they pull the old stunt of causing everybody to be arrested on one pretext or another, that they may all meet in jail. While the investigation is in progress, Margarita and her lover slip away and get married. Everything is then explained, and the farce ends as might be expected.

Bull Montana has no difficulty in looking the part of a gunman. Others in the cast are Eugene Forde, Alfred Hollingsworth, Alice Knowland and Harry McCoy.

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Monte M. Katterjohn
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The Flame of the Yukon
and The Clodhopper.

Katterjohn FILMS
730 South Olive Street
Los Angeles California.

Slide it Through Softly and Build Up Rest of Program

Box Office Analysis for the Exhibitor.

Margarita Fisher in
"FAIR ENOUGH"
American Production.—Pathe Distrib.

Slide this by very quietly if it happens to be coming your way, for there's really nothing to base a splurge upon. Margarita Fisher has been on the screen long enough to assure some sort of a following, which may be loyal enough to accept her in anything she does, but it sure is a test of the faithfulness of fans when they give a star material that falls way below par.

"Fair Enough" is just another one of those titles that might have been picked out of a lottery bag and attached to almost any sort of a picture. As it doesn't signify comedy in itself, it will be necessary for you to use lines telling your folks what sort of a picture you are offering.

It seems to me that the best way to get patrons into your theatre would be to place all the emphasis possible on the presence of Margarita Fisher in a farce of rapid action and many complications. There's nobody else in the cast that may be counted upon to attract attention.

The police element might be worth playing up. For example, it would be possible to devise a throw-away reading: "The policeman on this beat is in love with a little girl who lives on blank (your own) street. Come to Blank Theater if you want to know the details of their romance."

A catchline along the same idea would be: "He was looking for crooks but he found a sweetheart, and they called it 'Fair Enough'. Get this policeman's record at Blank Theatre."

With the kind of publicity that happens to hit your regulars, you may put this over for one day, but I certainly wouldn't count on your patronage being built up through word of mouth publicity.

Get a strong program for the rest of the week, and try to arrange your bookings so that your offerings immediately preceding and following this won't disappoint your cash customers

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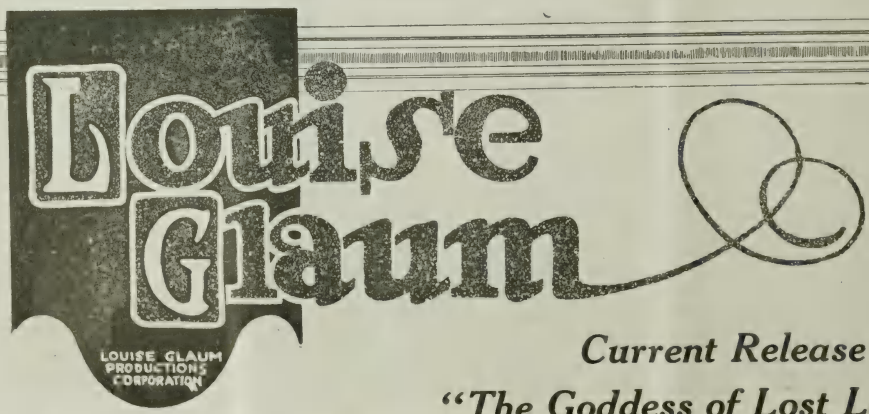

Current Release
"The Goddess of Lost Lake"

Conscription Character Film Lacks Wallop. Misses on High Spots

Zeena Keefe in

"THE CHALLENGE ACCEPTED"

Arden Photoplays Inc.—W. W. Hodkinson, Distr.

DIRECTOR .....Edwin L. Hollywood.
AUTHOR .....Donald Gordon Reid.
SCENARIO BY .....Donald Gordon Reid.
CAMERMAN .....Charles W. Hoffman.
AS A WHOLE.....Crude but humanly done meller showing character development in youth of America in wartime.
STORY.....Depicts woman's role in making men of weaklings and in arousing patriotic enthusiasm. Misses fire in high spots.
DIRECTION.....Developed characterizations well enough but action rather unconvincing.
PHOTOGRAPHY .....Good.
LIGHTINGS .....Generally good throughout.
CAMERA WORK.....Quite satisfactory; some good dissolves.
STAR.....Pretty and registered sincere characterization.
SUPPORT.....Satisfactory; Barnett appealing type.
EXTERIORS .....Generally acceptable. Splendid long shots of cantonment.
DETAIL .....Good.
CHARACTER OF STORY .....Has good moral.
LENGTH OF PRODUCTION.....About 4,800 ft.

From the viewpoint of timeliness, this production is way behind. It should have been presented shortly after the outbreak of the war, when conscription was at its height, instead of now with peace an established fact. It has just one chance now—that of being considered like the play "The Big Chance"—A study of what war does in making men.

The plot is rather weak in construction, since it travels three reels to bring our hero from the small town community where he lives, to training camp, and seems all the while to be leading up to a walloping climax without ever getting there. It misses rather noticeably in the "big moments".

The story concerns a Southern mountain boy who is among the first in his community to be called in the draft. Ignorant of what he is doing and why, he only feels resentment at having to leave his home and sweetheart Zeena Keefe, who urges him on in his patriotic duty

At training camp he has his troubles right off the bat, with a roughneck who occupies the same bunk The hard boiled egg ridicules hero for his boob tricks until, unable to stand it any longer, he starts a fight for which he is sent to the guardhouse. There shero finds him chopping wood when she comes to visit him and is forced to return without a word.

Later when things become more and more unbearable, hero sneaks away from camp at night, going to shero to hide him. She is aroused by his desertion and insists upon his returning with her to camp that same night, though she knows his offense to be punishable by death. The Captain fortunately is a regular fellow and realizes that all hero needs is a pat on the back. He returns with the boy to his bunk and has a man-to-man talk with hero and roughneck resulting in the friendly and soldierly union of both. Here both boys shake hands as if they meant it. This registered big, and is the best moment in the entire offering.

Upon returning home preparatory to sailing for France, hero rescues Zeena from the attack of a willun whose hiding place she had revealed in his effort to evade the draft. In a ruff and tumble fight, hero is the victor and we fade out on the clutch.

It would have been a good thing if they had shortened the first few reels in which there was much unnecessary detail, enlarging upon the plot by bringing our hero into France where he could have proved his worth by some heroic deed. As it now stands, the ending is decidedly lacking in punch and there's a sense of something missing in the offering.

Others in the cast were Charles Eldridge, Russell Simpson, Joel Day, Sidney D'Albrook, John Hopkins and Warren Cook.

Either Soft Pedal or Hammer Idea "War Makes Men"

Box Office Analysis for the Exhibitor.

As stated in the beginning of the review, this production is considerably late in its presentation. You have a chance though with a new title and advertising keyed to register that this shows how war makes men, real men.

They've had more than their fill of war pictures, so say plainly "This is not a picture of battles". Make clear to them that it does not deal with bloody warfare and hasn't a single battle scene. Tell them it's a human characterization study or war's effect upon the American boy. Yell about how it shows the important role played by women in spurring men on to patriotic enthusiasm. Your fans will like Zeena Keefe who is indeed pretty and registers a sincere and convincing characterization.

Since there's nothing in the title to suggest a war subject, its up to you to play fair and tell them that it is. The title of this may be changed before release. If the company doesn't, you should.

For advertising angles, if you think there's a chance of your doing business with a film of this sort, you could secure two large posters, one with Barnett and D'Albrook as farmer boy and rough-neck respectively, the other of the two as sturdy looking soldiers, placing both alongside of each other with the words on one and the other: "Before" and "After" underneath using the line: "You know what Sherman said about war, but it has undeniable advantages. It helps make honest-to-goodness men of our boys."

In connection with a crouching poster of Barnett, you might use the line: "If your sweetheart proved a coward and deserted, could you force him to return to the army knowing he might be shot." Is love stronger than the honor of your flag?"

In any event, don't make extravagant promises, and it's up to you to decide whether or not you're safe in exploiting this in a big way. It's not a big film and it might be best to let it ride quietly and say little.

Beautiful Star Center of Interest in Suspenseless Elementary Western

Doris Kenyon in

"WILD HONEY"

DeLuxe Pictures, Inc.—Sherry Service.

DIRECTOR.....Francis J. Grandin.
TECHNICAL DIRECTOR.....Joseph J. Clement.
AUTHOR.....Vingie E. Roe.
CAMERAMEN..Ned Van Buren and J. A. Boderacco.
AS A WHOLE.....Beautiful appealing star center of interest in elementary Western meller; unreal in spots.
STORY .....Old Bill Hart and Louise Glaum, situation of minister starting to convert rough Westerners and falling for queen of dance hall.
DIRECTION.....Bad introduction killed any chance for suspense by keeping beautiful star always in limelight.
PHOTOGRAPHY....Clean-cut not particularly artistic.
LIGHTHINGS.....Some very good; generally only fair.
CAMERA WORK .....Satisfactory.
STAR.....Certainly looked like million in very pleasing role; her enthusiasm and pep help a lot.
SUPPORT....Acceptable; Mills forceful, but theatric at times.
EXTERIOS.....Good Western atmosphere.
INTERIORS .....Satisfactory.
DETAIL .....Generally very good.
CHARACTER OF STORY.....Nothing to offend.
LENGTH OF PRODUCTION.....About 6,000 ft.

Doris Kenyon is the chief asset of this production from the first flash to the end and unfortunately some one pulled a fool introductory sequence which shows her as an old lady happily married to hero Frank Mills which kills the suspense interest in the story from the start.

Miss Kenyon's beauty, and she is sure nuf beautiful, is given fair play here, in fact so much so that the lack of story interest is almost offset by the interest created by the star's presence.

The story is an old, old friend and has been worn out by Bill Hart, Louise Glaum, Dorothy Dalton, et al, but Miss Kenyon plays with such enthusiasm and Frank Mills is so forceful except when he gets too theatric that you are really rather pleased with the result.

The opening reel shows Miss Kenyon and Mills as a happy aged couple. A young minister, with an actress whom he loves, comes to the Reverend for advice as to a barrier preventing their marriage. Here the scenes shift back while the Reverend unfolds his own life's romance. This suspense killing introduction is certainly a mistake.

We get the old story of the young minister's attempt to convert the inhabitants of a wild Western town, consisting of gamblers, drunkards and bad women of the dance halls. Of course the gang never lets him get far without the usual battles in which shero "Wild Honey" (as Miss Kenyon is called) intervenes occasionally. In several instances, he forcefully denounces her for her mode of life, which she accepts with defiance.

After a while, we find him falling in love with shero, and seeking her salvation. She leads him on a merry chase and is always busily engaged in revelry at his approach.

But the plot thickens—shero is secretly in love with him, which fact is first revealed when he returns unexpectedly to find her visiting his cabin. He attempts at this time to make her see the error of her ways. In reply to this, she kisses him impulsively and rides away.

After that the minister gives more thought to shero than his bible, and is even ready to renounce his faith and God for another kiss. He becomes a mere plaything for wild sweetness.

When later on, hero conveniently drops his hat, while being thrown out of the dance hall, our jealous willun grabs and hides it, so that when he kills the dance hall proprietor, he casts suspicion on hero by placing the hat in the dead man's hand.

Shero arrives in time to prevent hero from being hung, having wrung a statement from a drunkard who had witnessed the killing. "That night," when shero declares her preference for the minister to her former suitor, the shot aimed at hero by the jealous rival, misses and strikes shero. While limp in hero's arms, she declares her love for him and bids him take her away, to start life anew.

The scene once more reverts to Mills as the aged minister and his wife Miss Kenyon, who bid the young pair return to them after securing their marriage license.

Note: It was painfully noticeable as an item of detail that when Mr. Mills proposed to Miss Kenyon in the dance-hall, none of the extras were allowed by the director to pay any attention to this most unusual scene.

In the cast were: Frank Mills, Edgar Jones, John Hopkins, Joseph T. Mack, Howard Kyle and others.

Rely On Title and Star's Beauty Using Trick Lines. It Will Please

Box Office Analysis for the Exhibitor.

Your folks will not stop to criticize the elementary theme of this production since they will be thoroughly satisfied with watching Doris Kenyon, who will certainly hold their attention from the first shot to the last.

In spite of the fact that this is "old stuff" I believe there are plenty of folks who will enjoy it.

In the exploitation of this, you can't get any too many photographs of Miss Kenyon. These will attract attention and they're your surest bet. The title too should have strong pulling power, especially when the star's name is mentioned in its connection.

Emphasize the fact that in this Miss Kenyon appears to the best advantage in an appealing role, which is a new one for her. Have a poster of her in dancing costume with one of her perfectly good smiles, and another in riding outfit.

For catchlines, you might play up the line: "Just how much would you do for the love of a woman?" Play on the title by using a good photo of the star with the line "You know she's honey, but would you think she's wild." It might arouse some interest to use a picture or poster of the Reverend sitting at a table with Miss Kenyon, inside the dance hall, on which there are two glasses of wine. I'd be careful about not using any lines in connection with this, since it might meet with resentment from some of your public. Keep away from photos showing Miss Kenyon as an old lady. Fans don't like to see their favorites playing old lady characters.

Good Direction and Acting Make Light Comedy Go Over Big

Wallace Reid in
"TOO MANY MILLONS"
Paramount

DIRECTOR . . . . . James Cruze.
AUTHOR . . . . . Porter Emerson Brown.
SCENARIO BY . . . . . Gardner Hunting.
CAMERMAN . . . . . Chas. Rosner
AS A WHOLE . . . . . High class production in all departments. Plenty of laughs for intelligent crowd.
STORY . . . . . Well suited to fun-making abilities of Wallace Reid and good comedy cast.
DIRECTION . . . . . Brought out small points cleverly.
PHOTOGRAPHY . . . . . Excellent.
LIGHTINGS . . . . . Good on players' faces and made interiors look natural.
CAMERA WORK . . . . . Some ingenious bits.
STAR . . . . . Scores in this as likeable comedian.
SUPPORT . . . . . Well-balanced throughout with Ora Carewe, Tully Marshall and Winifred Greenwood sharing honors.
EXTERIORS . . . . . In atmosphere of story.
INTERIORS . . . . . Always showed good taste.
DETAIL . . . . . Responsible for many laughs in picture. Titles truly funny.
CHARACTER OF STORY . . . . . Harmless.
LENGTH OF PRODUCTION . . . . . 4517 feet

Nearly every author who has won his spurs, has found material in the experiences of a poor youth who suddenly inherits a fortune. The idea has been used in books, on the stage and in pictures many times, but it still holds good, providing enough ingenuity is supplied in finding situations that seem human and don't merely suggest something that we all have seen previously.

It's really the little things and the humorous bits of characterization that make this a first rate comedy for those who are content to get along without slapstick and vulgarity. I think the cast has a lot to do with putting the story over, for it is comprised of very able actors who realize the value of team work and playing a situation for all there is in it.

Without the expert direction and acting found here, the production as a whole might have left a quite different impression. The bare outline of the plot doesn't suggest anything extraordinary. They make Wallace Reid a book agent who seldom has more than enough coin to buy ham and eggs in a lunch room. but this quite familiar situation, as handled by Reid and Winifred Greenwood, starts things off at a humorous clip right in the first sequences of the film.

Miss Greenwood puts over a genuine characterization as the gum-chewing waitress, and almost anybody is sure to get a laugh at the titles written with music notes indicating how the waitress sings the daily bill-of-fare to the hungry book agent.

These scenes are played at a slow tempo to make the most of the laughs, and are followed with more good business when Reid learns from the morning paper that his wealthy uncles have died, leaving him a fortune of 40 million.

The other thread of the plot, bringing in a touch of pathos, concerns the daughter of a broker ruined by Reid's grasping uncles. Hero and shero are brought together when the newly arrived millionaire goes to take possession of the mansion occupied by the girl whose fortune has been swept away. Some amusing incidents are supplied when shero Ora Carewe enters the sleeping quarters of the new owner and demands two million before she will leave.

Other material bringing laughs is based upon Reid's effort to treat 40 million with the proper respect. A good idea carried out by clever photography, presents on the screen the vision of a man so much the worse for champagne that he sees things doubled, tripled or whirling about like a merry-go--round.

While all this is going on, Reid's crafty lawyer, played with considerable suavity by Tully Marshall, is preparing to get away with the fortune and before he has had a chance to spend more than a few hundred thousand, hero Wallace finds that he is dead broke. With the impoverished heroine for a companion, he starts out to find the defaulting lawyer, and the two young people are trapped in a hotel fire, which leaves them clothesless as well as penniless.

After a marriage, with blankets for wedding garments, the lovers lead the simple life in a small town. When the lawyer, tired of being chained to his money bags, returns the millions, bride and groom are so happy in poverty that the reclaimed fortune presents a problem. The picture ends with a big question mark asking the audience what it would do under the circumstances.

Use Trick Stunts and Promise Your Folks Something Good

Box Office Analysis for the Exhibitor

The only problem here is to get folks into your house, because they will stay to laugh and go home to tell their friends that you gave them a good entertainment. Pictures of this stamp strike me as being just the right thing to offer if you are aiming for a high class clientele.

So many folks are in the habit of complaining that they can't find anything to laugh at in screen comedies that when you can get hold of one which is not going to disappoint, it sure is good business to make the most of it.

Wallace Reid, in himself, is sure to attract. He will be recalled for his good work in pictures such as "Believe Me, Xantippe" and with Geraldine Farrar in "Carmen."

Then there is a supporting cast in this instance which merits plenty of attention. Tully Marshall has done so much on both the screen and stage that he is sure to have friends among those who are looking for artistic character delineation. His presence should be mentioned, along with that of Ora Carewe and Winifred Greenwood, who makes a lot of a small part.

A simple and probably effective lobby display could be arranged by using two large bags attached together with a chain, $20,000,000, being displayed in large numerals on each. Above these bags you can place a placard reading: "What would you do with it? Take a tip from Wallace Reid in 'Too Many Millions.'" The old stunt of fake money used as a throw-away also could be worked here. A catchline might read: "Would you choose love in a cottage to 'Too Many Millions.' See if you agree with Wallace Reid and Ora Carewe in their newest feature at Blank Theatre."

The CHALLENGE ACCEPTED

A Vivid Story of the Moulding of a Man's Life

Starring

ZENA KEEFE

WITH

Chester Barnet

DIRECTED BY

Edwin L Hollywood

DISTRIBUTED BY

W·W·HODKINSON·CORPORATION

THROUGH

Pathe' Exchange, Inc.

Star Scores in Strong Story of the West and Broadway

William S. Hart in
"BRANDING BROADWAY"
Artcraft

DIRECTOR ..... William S. Hart
SUPERVISED BY ..... Thos. H. Ince
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... Joe August
AS A WHOLE ..... Humor, sentiment and action finely blended in exceptionally entertaining photoplay.
STORY ..... Enough out of the ordinary to interest and well adapted to star.
DIRECTION ..... Good throughout.
PHOTOGRAPHY ..... Always clear.
LIGHTINGS ..... Well varied to get effects.
CAMERA WORK ..... Very good.
STAR ..... At his best in type of role that his followers are sure to like.
SUPPORT ..... Seena Owen makes appealing shero; Arthur Shirley and others all that characters require.
EXTERIORS ..... Western scenes and views of New York streets lend variety to story.
INTERIORS ..... Always in atmosphere of situations.
DETAIL ..... Contributes much to success of production; subtitles well worded and made more effective by skillful art work.
CHARACTER OF STORY Nothing to offend.
LENGTH OF PRODUCTION ..... 5415 ft.

Bill Hart sure has a winner in this. He gets you from all angles with this mixture of Western rough stuff, hitting the high spots of Broadway and a pretty little romance introducing the waitress of an all night lunch-room as the shero.

It wouldn't be fair to say that this is merely a regular Bill Hart story for C. Gardner Sullivan has gone out of the beaten track in finding situations, and they are moulded very expertly to suit the personality of the star.

Big Bill gets into a rumpus with a reform crowd in an Arizona town which has gone dry. After a ruff and tumble street fracas he is bound with ropes and placed in a freight car on a train headed for New York. He reads in a newspaper of the ungovernably wild son of a New York millionaire who is in the habit of getting drunk and beating up the guardians supplied by the father. This looks like the kind of a job Bill wants, one of the main appeals being that it will give him a chance to quench a thirst which has gone ungratified in Arizona.

Even the opening sequences provide good fun, but they don't really begin to hit on high until Bill is accepted as a kind of "nurse" for "the millionaire kid." Their first encounter is in a gymnasium where the youth keeps in trim for his midnight encounters with bartenders and waiters.

Just to prove his superiority, he starts to mix things with Bill who uses all his cowboy cleverness to get the better of the argument. Presently we find the Westerner dolled up in evening clothes and a high hat, accompanying his charge on a round of gilded cafes. Quite a bit is made of these scenes which are sure to attract out of town folks.

For a climax they pull a ruff set-to in which Bill once more proves that he is the better man of the two. The incidents here, as in other parts of the picture, are helped greatly by exceptionally appropriate subtitles, always in character.

Shero Seena Owen makes her appearance after Bill has established himself as a thoroughly qualified "nurse" and is asked to recover some compromising love letters which the young millionaire has written to the lunch-room girl. Bill visits the wheat cake emporium intending to do his duty, but he falls for the charm of the little waitress and can't get beyond ordering innumerable plates of wheat cakes.

Deciding that the young woman is really in love with the writer of the letters, Bill determines that the youth shall marry her whether he wants to or not. This leads up to a lot of fact action during which Hart kidnaps the reluctant suitor and tells him that eats will be mighty scarce until his wedding day. There's a wild chase through Central Park with Bill on horseback in pursuit of a taxi carrying a detective who has managed to get the letters from shero Seena Owen. Two of the best stunts in the production are when Bill yanks the detective out of the fast-moving taxi, and when he effects a crossing between two windows separated by a court, by means of a rope from one window to the other.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Make it Clear That Bill Hart Offers Something Different

Box Office Analysis for the Exhibitor.

William S. Hart in

"BRANDING BROADWAY"

Artcraft

Hart is such an acknowledged favorite that there's never any real question about the box office value of any production in which he appears. Like all stars, however, he is to a degree subject to the material provided him and he can't be expected to hit the high spots every time.

It happens that in this instance Hart has a story that should have a place among his best releases and you are safe in playing it up as a more than ordinarily strong attraction for any sort of a crowd.

The Western stuff will appeal to some; then there is a liberal supply of the kind of New York atmosphere that never fails to attract when well handled. In addition to this, there is a pretty touch of romance which is never overdone.

"'Branding Broadway" strikes me as being a really good title in that it suggests both the East and the West and suits the character of the story. Hart, of course, must be the big feature of your advertising, but I would try to make it clear to your folks that he does something different in this. He's still the big, good-natured Westerner, but they'll have a chance to see what he looks like and how he acts in Eastern togs. To drive home this point I would display pictures showing Bill in his White Light getup, along with others presenting him in his familiar attire.

No doubt you will be able to secure some good stands of the star which should monopolize your main lobby space. Then I would make some mention of Seena Owen whose appealing performance is of considerable value to the picture.

If you want to use catchlines, play upon the fact that this is a story of both the East and the West in which Bill has a character out of his ordinary line.

They Delight the Kiddies and the Grown-Ups Too!

¶ Four more beautiful screen productions of child life cannot be imagined, than those presenting little Mary McAllister, the most lovable child actress of the screen. These features include "Pants", "The Kill-Joy", "Sadie Goes to Heaven" and "Young Mother Hubbard".

¶ The kiddies like them because they echo all of their own every day joys and sorrows and appeal to childish fancies. And the grown-ups like them just as well because they take them straight back to days of the old swimmin' hole and the rag doll.

¶ Full of pathos and whimsical humor, they are just the thing for the holiday season.

1833 Argyle Street, Chicago

George Kleine System

Distributors

Representatives at all General Film Exchanges

War Meller With Convenient Plot is Frequently Draggy

Elaine Hammerstein in
"WANTED FOR MURDER"
Harry Rapf Prod.-Film Clearing House

DIRECTOR .....Frank Crane.
AUTHOR .....S. Jay Kaufman.
SCENARION BY .....Coolidge Streeter.
CAMERAMAN .....George Peters.
AS A WHOLE .....War film which fails to suggest the magnitude of the conflict, save in occasional instances.
STORY.....Conventional in idea and frequently lacks plausibility.
DIRECTION .....Handled material reasonably well, but permitted some draggy moments.
PHOTOGRAPHY ..... Fair.
LIGHTINGS .....Ordinary.
CAMERA WORK .....Passable.
STAR.....Photographs acceptably; nothing particular demanded in way of acting.
SUPPORT.....Charles Raven doesn't register much as hero; cast as a whole acceptable.
EXTERIORS .....Scenes made in this country and intended to show war area, will do.
INTERIORS .....Passable.
DETAIL.....Military etiquette not lived up to. A critical audience may be bothered by small slips.
CHARACTER OF STORY ....Nothing objectionable.
LENGTH OF PRODUCTION .....About 6,400 ft.

While this can't be ranked among really artistic productions based on the war, it may get by with a crowd that falls for elementary meller and is not fussy about a plausible plot.

As it stands now, the film seems a bit long. Frequently the action is allowed to drag and there are scenes which are little more than padding, insofar as advancing the story is concerned. There's surely American soldier who goes abroad determined to have a part in bringing the Kaiser to justice.

Here they start at the very beginning, showing the fond farewell at home; then giving flashes of the training of troops overseas. The doughboy in question gets hit on No Man's Land and in a dazed condition wanders into the German lines. While hiding in a pile of hay, he is discovered by a French peasant girl and taken into the family cottage where he is nursed back to health while the Germans who occupy the town are unaware of his presence.

As the story advances, they ring in a number of battle scenes, that really amount to little more than skirmishes, and show flashes of the real thing, probably taken from news-weeklies. These flashes don't harmonize smoothly with the parts of the story made here, and even an uncritical film fan is likely to notice the poor quality of the film, which apparently was duped.

The romance of the American doughboy and the pretty French girl played by Elaine Hammerstein, progresses along conventional lines. When a shell strikes the cottage and the soldier is once more wounded, the girl, after the manner of all true war heroines, effects his rescue, and presently we find them both back in the American lines, where shero Elaine is the pet of the regiment.

Much of this is rather too obvious "movie" stuff and I have a notion that some of our soldier boys, returned from France, will get a good laugh from the way several of these military men conduct themselves. The incident giving the picture its name, is accounted for by a drawing of the Kaiser prepared by one of the soldier artists over the words "Wanted for Murder." Prints of this drawing become all the rage among the soldiers, and the hero conceives the brilliant idea of flying over Berlin, dropping thousands of the "Wanted for Murder" pictures in the streets that the Hun populace may know what the rest of the world thinks of their ruler.

Of course, it would have been impossible for a mere private, not acting under orders, to step into an aeroplane and fly to Berlin, but in the progress of the convenient plot, they let this happen, trusting to the credulity of the audience.

On the return trip the aeroplane is winged, but naturally the hero escapes death that shero, accompanying the troops on the march to Berlin, may meet him by the roadside and, with the war over, accompany him back to America.

Title, With Pictures of Kaiser, Gives Best Chance For Sensational Appeal

Box Office Analysis for the Exhibitor.

"Wanted for Murder" is likely to remain a good advertising title for sometime to come and it affords an opportunity for stunt work. For instance, it wouldn't cost very much to have throw-aways printed showing the countenance of the Kaiser and bearing the words "Wanted for Murder," just as they appear in scenes of the picture. Tie this up with the name of your theatre and the date of the showing.

The quality of the production and the elementary nature of the story, which for the most part makes the characters seem artificial rather than human, prevent this being a suitable offering for audiences accustomed to really first class films.

There are communities, however, in which it may get business, if you give a sensational touch to your advertising and capitalize the interest which all the world feels in the fate of the Kaiser. Making the title and pictures of Germany's deposed ruler the main points of your advertising, I would then pay some attention to Elaine Hammerstein whose name no doubt means something to a number of your fans.

Also, I would call attention to the presence of Irene Franklin and Burton Green, although they only appear in one brief scene. Both of these names are sure to get notice from patrons of vaudeville.

Using a picture of the Kaiser, this might do for a catchline underneath: "He's wanted for Murder. Wouldn't you like to be on the jury that tries him?" Another, still using the Kaiser's picture, could read: "If the penalty for the murder of one man is death, what do you figure is a just punishment for this murderer of millions?"

Mystery Crook Story Has a Wallop in Surprise Climax

Harry Morey
in
"HOARDED ASSETS"
Vitagraph

DIRECTOR .....Paul Scardon.
AUTHOR .....Raymond B. Spears.
CAMERAMAN .....Not credited
AS A WHOLE.....Crook meller with strong human interest element holds attention throughout.
STORY.....Carefully developed to maintain suspense and withhold surprise climax for last sequence.
DIRECTION.....Brings out telling points of plot and makes characters appear natural. .....
PHOTOGRAPHY.....Varies, generally clear; misses in night scenes at stage door.
LIGHTINGS.....A bit harsh at times; night scenes need toning down.
CAMERA WORK .....Good
STAR.....Gives virile performance in role to which he is well adapted.
SUPPORT.....Betty Blythe and others satisfactory.
EXTERIORS.....Suitable to story.
INTERIORS .....Conventional.
DETAIL.....Care taken in registering small bits of business that contribute to human interest.
CHARACTER OF STORY..... Nothing to offend.
LENGTH OF PRODUCTION .....About 4,500 ft.

This isn't an O'Henry story, but it might have been. It has the kind of surprise climax for which O'Henry is famous, and the beauty of it is that the surprise is genuine.

Nine out of ten of your folks will be taken in completely and they'll enjoy having been fooled. Hero Harry Morey, a crook that wins your sympathy, is caught with the goods by a detective. You don't want him to be punished, although he deserves it, and then the unexpected happens. His precious kegs of stolen gold turn out to be only kegs of sand. It's a good stunt as worked here, and I'll hand it to the author and director for putting it over smoothly.

Hero Morey is a river pirate who makes a few honest dollars in the daytime, but does his real work after nightfall, when, under cover of the darkness, he boards ships anchored in the river and helps himself to articles of value.

A sweetheart of his youth has become a stock actress in a nearby town which Morey visits in order to renew the acquaintance. Here they ring in some actress boarding house atmosphere which will take with the crowd. Also they lay the ground work for the plot by showing how the river pirate is suspected by a detective who can't get anything on him, and how Morey overhears a conversation about the shipment of ten kegs of gold.

The opportunity for a clean-up looks particularly inviting, especially as the crook hero has decided that his chances with shero Betty Blythe will be greatly helped by a big bunch of coin. The weakest link in the plot is the failure to account for the shipment of such a valuable cargo in the haphazard fashion indicated by the ensuing scenes.

Morey fills ten kegs with sand and has them placed on the dock at the time that the kegs of gold are to be called for. The plan works smoothly and the crook steams off with the other ten kegs, supposedly containing gold, which he drops in the river near the bank. After marrying the actress there comes a time when he wants more cash. While drawing one of the kegs out of the river, the detective steps from the bushes and the game is up But it isn't really up at all, for here they spring the climax which goes over big.

Good acting, combined with able direction of a carefully developed story, goes to make this better than the average program offering. Miss Blythe appears to advantage as the shero and others in the cast are George Majeroni, Robert Gaillard, and Jean Paige.

Promise Your Folks That Morey Has Right Kind of Play. They'll Like it

Box Office Analysis for the Exhibitor.

Here's a safe bet for any crowd interested in a good yarn which keeps up the interest all the way and closes with a wallop. There aren't any too many pictures offering a surprise wind-up that hasn't been guessed by an audience long before it happens, so I wouldn't let this slip by.

Your folks will like the story for its own sake and they will take to it all the more because several of the characters are human all through. Pretty nearly everybody who qualifies as a fan knows Harry Morey and they will respond to this character of a crook who never seems actually criminal, even if his acts wouldn't stand exposure in a police court.

Right now I have a notion that Morey has a bigger drawing power than lots of other stars whose names stand out larger in electric lights, so don't be afraid to give him plenty of boosting, declaring as emphatically as you can put it that this picture shows him at his best.

A lobby display not difficult to arrange might consist of small kegs placed in pyramid form with a placard on top reading: "The quicksands of gold. Come inside and see what Harry Morey realizes on his 'Hoarded Assets'".

This is a story that will lose half its punch if your folks see it backwards, so try to arrange your program in a way that will prevent an audience from getting a glimpse of the last sequences of the picture before they have seen the beginning.

The title should attract some business in itself, in that it is suggestive of a number of possibilities in the way of a mystery story. You might use it in connection with some such catch line as this: "Supposing you buried your treasure in the water and found that it turned to sand. See Harry Morey's experience with ten kegs of gold, in his 'Hoarded Assets'".

Exceptionally Human Characterizations in Convincing Atmosphere Make This Sure Fire Winner

Mildred Harris in
"BORROWED CLOTHES"
Lois Weber Production.—Jewel

DIRECTOR .....Lois Weber.
AUTHOR .....Marian Orth.
SCENARIO BY .....Lois Weber.
ART DIRECTOR .....Edward Langley
CAMERAMAN .....Roy Klafki.
AS A WHOLE .....Exceptionally human characterizations and convincing atmosphere make this impressive and distinctive.
STORY .....Registers principally because rather well known characters are given new twists in development.
DIRECTION.....Made incidents and important situations impressing by intimate characterizations and intelligent treatment made atmosphere realistic.
PHOTOGRAPHY .....Generally excellent.
LIGHTINGS.....Particularly good on star in closeups; generally pleasing.
CAMERA WORK.....Very good; some distinctive angles, and good closeups.
STAR .....Made you believe it and has sure fire appeal.
SUPPORT .....Cody, excellent, almost-willun hero; others splendid types.
EXTERIORS.....Blended into reality of atmosphere.
INTERIORS .....Very good; many of them taken in homes.
DETAIL.....Very good; some fine little touches.
CHARACTER OF STORY.....Human treatment developed character thought to be willun into pleasing hero.
LENGTH OF PRODUCTION .....About 6,000 ft.

We have come to know that the Lois Weber productions mean an intimate study of characterizations presented in an atmosphere that is convincing and her general treatment of any story is always such as to lift it out of the ordinary and make it distinctive.

Here we have the well known unhappy shop girl dissatisfied with the marriage that is offered her. This is not played a la pictures but very much a la real life because the proposal comes from the type of man who might very logically propose to such a girl and there's no question about the fact that a large percentage of marriages in this country are the result of just such a set of circumstances throwing two people together.

The handsome stranger enters, with Lew Cody doing this part, and immediately everyone gets set for the regular willun attacking-shero stuff. A fire at a beach which is particularly well handled, causes confusion and makes possible the meeting between willun and Miss Harris which results into his taking her to his home.

It looks like we are going to have the regulation ruff stuff because we have seen the ex-favorite being dethroned, but when this exfavorite tips off the police and they come to raid the house, with the result that little Mildred jumps from the window to escape, we find change of heart coming over our wicked willun.

Meanwhile Mildred's sister had stepped in and usurped the little business man who had wanted to marry Mildred, but when she happened over to her prospective husband's partner's home and saw how his wife had a family to take care of and her own washing to do, mercenary sister changed her mind and beat it for a new job in another town.

With the family disgraced through Mildred's return clad in a gown not her own, after the raid and the new difficulty over the sister's abrupt leavetaking, we find the first jarring note when the parents force Mildred to agree to marry the waiting bridegroom. It might be that this would happen, but it did not quite register with me. Anyway, our willun-hero who had been thinking things over in the woods, returned at the psychological moment and said he would marry Mildred, which busted up the newly proposed wedding makeshift, finishing our film with Miss Harris apparently happy in Mr. Cody's arms.

A good many of the interiors in this were apparently made in a real home and the general atmosphere was particularly effective. Any audience is going to appreciate the genuine realism of both the atmosphere, the types and the characterizations.

A NEW SERIES OF FEATURES WITH
BESSIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

They'll Certainly Enjoy This. Play Up Director and Star's Marriage

Box Office Analysis for the Exhibitor.

Mildred Harris in
"BORROWED CLOTHES"
Lois Weber Production.—Jewel.

If you can't get money today by announcing a Lois Weber production, there is something wrong with your method of exploitation. She has had more distinctive successes advertised with her name as producer, prominently enough displayed to establish it, than any other director in the business. Her successes have been films that have made people talk and I am quite sure that the film fans everywhere are familiar with her name and know that her films are generally very worth while.

It is possible if you have not carefully handled your exploitation of her subjects that some persnickety people have an idea that Miss Weber makes only sensational things because they have been so impressed by the titles of her releases. It would seem to me to be an excellent idea for you to devote some attention to making it very clear that the dominant feature of all Lois Weber productions is the fact that she makes true to life subjects presenting real people in realistic atmosphere rather than showing a lot of actors doing impossible things.

"Borrowed Clothes" was released in New York at just the time that the marriage of Mildred Harris to Charles Chaplin was announced and immediately those handling the picture took advantage of this situation to mention Miss Harris as Mrs. Charles Chaplin, which is undeniably an excellent thing to do. I want to impress upon you however, that you are making a grave mistake if you use the name of Mrs. Charles Chaplin so prominently that you miss the benefit of the fact that this is a Lois Weber production, and you should also make it clear that Mrs. Charles Chaplin was Mildred Harris because Miss Harris in her work with Miss Weber has made many friends.

McCLURE'S-WORLD
Harry Revier, Director

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BROADWAY AT 49th ST.
DIRECTION S. L. ROTHAPFEL
COMMENCING TODAY
DOUGLAS FAIRBANKS
IN
Augustus Thomas' Famous Success,
"ARIZONA"
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BRUCE SCENIC—TALE OF A DOG
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IN
A Dress Suit Characterization,
"BRANDING BROADWAY."
A NEW MACK SENNETT COMEDY.
THE RIALTO ORCHESTRA
HUGO RIESENFELD Conducting.
Scenes in Versailles—Soloists.

STRAND

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COMMENCING TODAY—JESSE L. LASKY Presents
VIVIAN MARTIN
IN
"MIRANDY SMILES"
A Paramount Production
Strand Ladies Quartette
STRAND SYMPHONY ORCHESTRA
Playing Overture "ORPHEUS" Offenbach
CARL EDOUARDE Conductor
SCENIC — COMEDY — REVIEW
and "THE SURRENDER OF THE GERMAN FLEET"
Michot (Soprano)

The keenest showmen know that one little line like this in their advertising means many long lines at the ticket window.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
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Sunday, December 29, 1918 Vol. VI. No. 81 Price 25 Cents

CHET WITHEY

Producer

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CHARLES RAY

in

"String Beans"

A Paramount Picture

By Julien Josephson. Directed by Victor L. Schertzinger
Photographed by Chester Lyons. Supervised by Thomas H. Ince

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NEW YORK

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Features Reviewed

William Farnum in.....FOR FREEDOM
Fox .....Page 3

Gaby Deslys in .....INFATUATION
Eclipse-Pathe .....Page 5

Juanita Hansen in .....THE SEA FLOWER
Universal .....Page 7

Evelyn Nesbit in .....I WANT TO FORGET
Fox .....Page 9

Ruth Clifford in .....THE CABARET GIRL
Universal .....Page 11

G. & L. Feature Co.'s .....THE SCARLET TRAIL
State Rights .....Page 14

Norma Talmadge in.....THE HEART OF WETONA
Select .....Page 15

J Warren Kerrigan in .....THE DRIFTERS
Hampton Prod.—Hodkinson Distrib. .....Page 17

William Russell in .....WHEN A MAN RIDES ALONE
American-Pathe .....Page 19

Nazimova in .....EYE FOR EYE
Nazimova Prod.—Metro Distrib. .....Page 21

Marguerite Clark in .....LITTLE MISS HOOVER
Paramount .....Page 23

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REAL News Cameramen in Every Part of the Civilized Globe

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LONDON

Meller With Many Angles is Rather Mixed Affair. May Get By

William Farnum in
"FOR FREEDOM"
Fox

DIRECTOR .....Frank Lloyd
AUTHORS .....E. Lloyd Sheldon and Florence Margolies.
CAMERAMAN .....Billy Foster
AS A WHOLE .....May satisfy crowd that is content with improbable meller with war trimmings. Nothing extraordinary about production.
STORY ..... Follows conventional lines except in showing convicts released on parole that they may go to war.
DIRECTION .....Puts force in dramatic situations and gives animation to scene presenting mob of convicts.
PHOTOGRAPHY.....Uneven; some scenes out of focus.
LIGHTINGS ..... Too contrasty at times
CAMERA WORK .....Passable
STAR .....Gives forceful performance which is likely to impress.
SUPPORT.....Adequate for film of this type
EXTERIORS.....Battle scenes fair, others answer purpose.
INTERIORS ..... The usual thing
DETAIL.....Doesn't bother much about fine points
CHARACTER OF STORY .....Censors can't object
LENGTH OF PRODUCTION .....About 5,700 ft.

There's a little bit of everything in this, all the way from domestic meller to life among convicts and battle scenes in France. The plot, containing so many different elements, is a bit uneven and suggests several stories tied together, rather than one uniform production worked out along plausible lines.

What appears to be the basic idea, and not a bad idea at that, is the possible treatment of convicts in war time. I believe there was some agitation about giving prisoners a chance to redeem themselves by fighting for their country, but it never came to anything definite. Here they present it as an accomplished fact, with some thousands of convicts donning the uniforms of Uncle Sam and going to France.

This phase of the story, with the spirited scenes supposed to be enacted in a prison when William Farnum, in prison garb, makes an eloquent appeal for himself and his fellows, is likely to impress your folks as being the most original part of the production. Having been accepted in the army, we follow the careers of three of the released prisoners who become heroes.

The trench and battle scenes are passable but in no way extraordinary, and as in so many other war pictures that lack true artistry, it is doubtful if they will convince soldiers who have returned from France and are rapidly becoming a more appreciable factor when it comes to estimating the taste of an audience.

The early sequences of the production present the not unusual circumstance in which a somewhat silly wife is considerably peeved because she feels that her too busy husband neglects her. Some crooked stockholders of the corporation in which the husband's money is invested prepare a plot to compromise the woman who is a surprisingly easy victim.

Her reputation is saved only by the timely appearance of her brother at the road house to which she has been enticed. It happens that this brother, Hero William Farnum, is also a member of the corporation and his presence is needed at the stockholders' meeting to ward off the crooked deal. In saving his sister from disgrace he is delayed and the transaction is put through before he appears at the conference.

This leads to various unpleasantnesses, the most serious being that Farnum is accused of assault on the man who attempted to betray his sister and is sentenced to jail because he does not care to tell the true story. With this preparation they swing into scenes of life among the convicts, preparatory to the sequences in which the prisoners have become soldiers and Hero Farnum is taken up by a charitably inclined young society woman who is devoting her time to making lonesome soldiers happy.

Out of this circumstance they weave a romance which takes a subordinate place in the production. There are occasional touches of humor in incidental bits of business and sub-titles. The acting of the star and his support is adequate.

Play on Problem of What to Do With Convicts in War Time

Box Office Analysis for the Exhibitor.

Two elements may be played upon in exploiting this picture; either you may treat it as a dramatic exposition of a possible way to treat convicts in war time, or you may deal with the husband and wife problem offered in the case of a neglected and lonesome woman who seeks other diversion.

Personally, I think the convict end, the better, for at least it has the advantage of novelty and is in accord with the title. These convicts are supposed to gain their own freedom through fighting for the freedom of the world, a condition which should have some sentimental appeal for your folks who think men should be given every opportunity to regenerate themselves.

The war end of the production doesn't justify any particular emphasis, but you might suggest that the story leads to France by displaying some of the pictures showing William Farnum and his two companions in uniform.

Following out the convict idea, it would be well to excite interest by offering a question on cards to be circulated among your audience and distributed as widely as possible. The question could read something like this: "Do you believe that a convict is always a convict, or should he be given a chance to redeem himself by risking his life for his country. See if you agree with William Farnum in 'For Freedom' at the Blank theater."

In your lobby you might carry out somewhat the same idea by using two pictures of the star one showing him as a convict, the other as a soldier and using the line: "He was this, but he became this." To suggest the romance of the story try to get something which presents Ruby deRemer to advantage, preferably in some scene with the star. Others in the cast whose names might be mentioned in your newspaper notices are C. Albertson, Anna Lehr, Herbert Frank, G. Raymond Nye and John Slaven.

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THROUGH

Pathe' Exchange, Inc.

Gaby a la Parisienne Puts it Over Fairly Well in This

Gaby Deslys in
"INFATUATION"
Eclipse—Pathe Dist.

DIRECTOR .....Louis Mercanton
AUTHOR .....Marcel L'Herbier
CAMERAMAN .....Not credited
AS A WHOLE .....Gaby pleasing in production typically foreign in technique as regards characterizations, but decidedly an improvement from production angles.
STORY .....Elementary in theme but afforded adaptable role for star.
DIRECTION .....Centered attention on Gaby by use of closeups, unusual in ordinary foreign production, and handled stage ensemble scenes very well indeed.
PHOTOGRAPHY .....Rather good but marred by uniform lighting.
LIGHTINGS .....Uniform throughout; frequently harsh on faces.
CAMERA WORK .....Generally satisfactory.
STAR .....Pretty and pleasing and very good dancer, but not an "actress."
SUPPORT .....Signoret convinced tho' theatric; Maxudian impossible type of willun. Pilcer camera conscious.
EXTERIORS .....Generally satisfactory.
INTERIORS .....Some very fine; stage sets exceptionally good.
DETAIL .....Frenchy.
CHARACTER OF STORY .....Inoffensive.
LENGTH OF PRODUCTION .....About 4700 feet.

Judged according to the usual standard of productions made abroad, this does not suffer so decidedly the handicap of foreign technique. Despite the fact that the players' personalities are distinctly foreign, the production has been handled more after the American fashion. Instead of the usual system of shooting long scenes in a set, the action is frequently broken up by the use of closeups, medium shots and cut backs, giving the characterizations the necessary intimacy. This helps greatly in speeding the action and keeps things moving at a good tempo.

Gaby is her own self in this and has plenty of chance to appear with her much-talked of aigrettes and pearls.

Her part is well within the limited scope of her capability as a dramatic actress and more essentially provides that she look pretty and exhibit her ability as a dancer. She is shown at the beginning as a poor ragged "woiking gel" living in a tenement and earning a bare living by making artificial flowers.

When willun landlord comes for his rent, she aint got it. Noticing her beauty, he suggests an easy way out of her further struggles for which his answer is a right smart slap in the face. From thence onward, "the willun still pursued her."

Our hero is introduced as a lovable author-actor, living very well indeed but with an avalanche of creditors on his mind and at his door. He first discovers Gaby asleep by the fireside, when as is usually his custom, he gives a festival for the kiddies of the neighborhood on Christmas eve. The two "get together" and after a scene or two they slipped us the title: "And love comes unannounced." Why waste time over details in the "fillums."

The lapse of a year's time shows Gaby as the extravagant sweetheart of hero, who is staking every cent on starring her in his new play. It is here that Gaby is afforded the opportunity of displaying her Parisian gowns and feathery headdress and pearls. She is overwhelmed and spoiled by her sudden and rapid rise and gradually drifts from her husband encouraging the attentions of Harry Pilcer, who is presented as the son of an Earl.

Towards the end, willun pulls some "doity woik" when, on the opening night of the play, he gets word to Gaby that Pilcer is dying as the result of an auto accident, and is calling for her. She leaves the show flat and loses no time in getting to him, only to be met with a very formal note thanking her for her trouble, and stating that his mother was caring for his very slight injuries. We find a very sorrowful and repentant shero returning to hero, in time to save him from going to pieces, as the result of a nervous collapse brought about by her unfaithfulness and the failure of his play. The ending shows everybody happy.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Hammer on Star's Name and Stage Sets. It Will go Over

Box Office Analysis for the Exhibitor.

Gaby Deslys in
"INFATUATION"
Eclipse—Pathe Dist.

This will meet with general favor if your fans are good natured. Those who have heard of Gaby will be glad to have a chance to see the very much discussed French actress who created such a sensation here and in Europe several years ago. Gaby is still as pretty as ever and the average fan isn't going to worry any over the fact that she's not much of an actress. She gives a pleasing performance as a dancer and the women will enjoy looking over her gowns nd general get-up. They will probably have a fine time picking her to pieces.

In the exploitation of this, undoubtedly your biggest drawing card is the name of Gaby. The title too is rather sensational, and combined, they're going to look for something big. It's not for you to hammer upon the merits of the production, because there's really nothing big about it, but you're safe in talking about some big stage scenes. They'll be satisfied with just Gaby without expecting a production.

Play up the stage sets. Say it presents a famous Parisian musical comedy success on the screen. Talk about Harry Pilcer. He hasn't much of a part in this, and doesn't even dance with her, but the gang will be interested in the fact that he is Gaby's American dancing partner. You can tell your women folk that now the war's over and they better lend an eye to the latest in Parisian models.

McCLURE'S-WORLD
Harry Revier, Director

Beautiful Shero and Appealing Hero as Well as Artistry Lift "Movie" Plot

Juanita Hansen in
"THE SEA FLOWER"
Universal.

DIRECTOR .....Colin Campbell
AUTHOR .....George Hull
SCENARIO BY .....H. Tipton Steck
CAMERAMAN .....Not credited
AS A WHOLE .....Very artistically produced and principals very pleasing in plot that's interesting but unreal.
STORY .....Obliging meller contains all elements of fairy tale.
DIRECTION.....Kept atmosphere truly artistic and developed characterizations effectively, but could not make unreal plot convince.
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Generally clear and satisfactory
CAMERA WORK .....Splendid; many exceptionally beautiful shots.
STAR .....Indeed pretty and gave pleasing performance tho' not forceful; decided ingenue type.
SUPPORT.....Whitman handsome and appealing hero; others satisfactory.
EXTERIORS .....Very beautiful throughout
INTERIORS .....Held to atmosphere of story
DETAIL .....Atmosphere beautifully artistic
CHARACTER OF STORY .....Very much a la fiction.
LENGTH OF PRODUCTION .....About 5,500 ft.

Considered purely from the viewpoint of interest and appeal this ought to register, because your fans will enjoy looking at beautiful Juanita Hansen and be impressed with Al Whitman's very pleasing personality. The production itself is truly artistic, the scenes being wonderfully well chosen.

Technically the plot wont bear deep analysis, comprising the fundamental elements of a movie or fairy tale, in that it presents one situation following upon another wherein shero is endangered, to be saved just in time by hero. Furthermore, we get the fiction ending of father discovering in shero his long lost daughter who had been kidnapped in her infancy.

The situation presents Juanita as a "gel" of romantic dreams who ever longs for the coming of her Prince Charming, as in the case of the heroine in her story book. (This in the 20th Century.) She gets her wish sure enough when Hero Al Whitman, Secret Service man, is washed ashore on the island where she lives having been thrown overboard by a traitorous gang of plotters who caught him in the act of spying on their plans to blow up a national munition plant at Frisco.

When shero discovers him, they plunge right into the "Ah, at last my Prince Charming" business, and immediately you get set for a fairy tale so the rest doesn't matter. You just take it as it comes and keep agreeable. Of course we get the development of romance, with hero having to leave after a few days in order to arrive in Frisco in time to save the lives of the workers in the plant.

Shero meanwhile, is sold by her drunken foster-father into marriage to a fat, greasy-looking beast, one of the spy gang. When she jumps overboard on his ship in an attempt to escape him, hero, on a steamer abreast of the vessel discovers her through an eye-glass and is there to effect a rescue.

Here the conventional society atmosphere is introduced, no doubt for the reason to dress shero in some decent looking clothes; when a wealthy elderly woman whom hero has met on board takes shero into her custody. While out driving through the park with her guardian, shero gets off to look at some animals in the zoo. Her husband, discovering her from another auto, comes up to her and threatens to introduce himself as her husband unless she goes with him quietly —which her does. That's some alternative for a pretty young girl to choose. He might have been a coon for all the physical attraction he possessed, and yet they had her decide to go with him. There is no earthly reason for this at all since she could easily have explained to her guardian that she was forced into the marriage against her will. Anyway, they should worry about logic.

Well, nevertheless, hero accomplishes his mission of saving the plant by breaking in with the police force on the rough gang, at the same time rescuing shero again from the willun. Here also is the meeting between the father and daughter, long-lost daughter—father, who accompanied hero, being President of the plant. As might be expected, the clutch long due, is pulled. Others in the cast were Fred Huntley, Eugenia Besserrer, Frederick Starr, Alfred Allen and George Pearce.

Use Photos of Miss Hansen and Al Whitman to Attract Crowds. Don't Promise Story Merits

Box Office Analysis for the Exhibitor.

As a regular program offering, this will pass muster. Of course an intelligent clintele will recognize in the story idea, a "movie," plain and simple. However, they've come worse than this, and at least this has been given an artistic background. Besides the principals are both very appealing and that goes a long way from an interest point of view.

Juanita Hansen is decidedly easy looking and her side-partner in this is equally attractive. Your fans ought to recognize the name of the star, since her appearance in "The Brass Bullet" has been very extensively advertised, throughout the country.

Use photos of Miss Hansen, as well of Al Whitman—they will attract, undoubtedly. As for promising things, just side-track the merits of the theme, but emphasize the fact that this is a truly artistic production with many of the scenes laid in the tropics.

The title has little or no meaning and scarcely suggests melodrama, so your surest bet is the star and Al Whitman. You'll not be wrong in saying that this is alive with plenty of meller situations, and has action and keeps moving, only don't commit yourself by telling them what the situations are. I really doubt whether anybody 'll kick about it, for tho' weak, the characterizations have been well developed and hold the heart interest.

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GENERAL OFFICES:

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RAY C. OWENS, General Manager

Interest in Evelyn Nesbit May Put This Over. Otherwise Will Flop

Evelyn Nesbit in
"I WANT TO FORGET"
Fox.

DIRECTOR .....James Kirkwood.
AUTHOR .....James Kirkwood.
CAMERAMAN .....Not credited
AS A WHOLE .....Depends largely upon notoriety of Evelyn Nesbit; meller situations fairly well handled.
STORY .....Has German spy plot as basis; follows usual lines.
DIRECTION .....Keeps star within her limitations and gives some animation to hackneyed plot.
PHOTOGRAPHY .....Fair.
LIGHTINGS .....A bit harsh at times, but for the most part satisfactory.
CAMERA WORK .....Mainly straight stuff.
STAR .....Photographs reasonably well and shows improvement in acting.
SUPPORT .....Russell Thaw appears in one scene. Burden of performance carried by Henry Clive and Alphonz Ethier.
EXTERIORS .....Suitable to action of story.
INTERIORS .....Conventional.
DETAIL .....Doesn't bother much about fine points, but avoids obvious slips.
CHARACTER OF STORY .....Won't offend.
LENGTH OF PRODUCTION .....About 5,000 ft.

Evelyn Nesbit gives indications of becoming more of an actress as her screen experience broadens. In "I Want to Forget" she plays with moderation and succeeds in conveying some degree of emotion in her facial expressions. She takes a good close-up, for her dark eyes register effectively, and this is distinctly an advantage considering the star's main bid for public favor.

Your folks don't go to see Miss Nesbit because they think she is a superior actress, but because of the somewhat morbid appeal of her life story. This being so, it is natural that they should want to get as intimate views of the tragic shero as possible. Closeups bring the needed intimacy quicker than anything else, and the production profits through their use.

As a story, this isn't worth bothering about. It's the old stuff of German spies operating in this country while secret service men try to run them to earth. From first to last it's the type of meller that has been done with great frequency and there are no distinguishing points to raise the film above the average of its class.

Miss Nesbit plays a dancer who hails from Vienna. It seems that her earlier activities have made her well known to the leaders of German propaganda in the United States and when this country goes to war, a representative of the Central Powers looks to the girl to do her part. As might be expected, the plotting emissary of autocracy thrusts his unwelcome attentions upon the dancer who insists upon her loyalty to America.

Opposing the schemes of Willun Alphonz Ethier is Hero Henry Clive, a lieutenant in the army who keeps in close touch with the work of the Secret Service Department. He too, falls in love with Evelyn, but events are so arranged that he concludes the dancer and her foreign admirer are double crossing him. Here they bring in the usual stuff of the rivals meeting in the girl's apartment, under circumstances that place her in a questionable light.

Then for the fifth reel climax, when it is necessary for Evelyn to prove her loyalty, they give her a chance to take a hand in secret service work by accompanying Willun Ethier to a country estate which has been made the rendezvous of the German band.

The development from this point on is according to meller convention, with the girl resisting the advances of her persistent annoyer and playing an indispensable part in aiding Hero Henry Clive and the secret service men in rounding up the spies. In the cast are William R. Dunn, and Jane Jennings.

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FILMS
730 South Olive Street
Los Angeles California.

Make the Most of Good Advertising Title and Name of Star

Box Office Analysis for the Exhibitors.

Evelyn Nesbit in

"I WANT TO FORGET"

Fox.

Even if Evelyn wants to, the Fox people won't let her forget her past. This title has a very slight connection with the story, but is just the thing to bracket with the name of Miss Nesbit, if you want to give your folks an idea that the film has to do with the sorrowful girlhood of the notorious young woman.

From the box office standpoint, this is good business, because Miss Nesbit's best asset is her unusual personal life. Merely considered as an actress, she wouldn't mean much to your fans, although in credit to her professional efforts, it should be said that she gives evidence of a sincere purpose in trying to develop her art.

For advertising reasons and not because he plays any real part in the story, they include Russell Thaw, which also appears like good business if you want to appeal to the curiosity that figures so largely in the makeup of the public.

This isn't the kind of a picture that you'd go out of your way to get, but there's a chance of sliding over on the human interest lines suggested by the title. There's really no need of mentioning the character of the plot, for it wouldn't mean anything to most of your regulars. Don't promise that it is a good film because it isn't; but make the most of the title and try to get pictures of Miss Nesbit which show the beauty of her eyes and the quite interesting expression of her face.

It is particularly worth while to make a display of pictures of this type for the reason I have already noted, namely, that folks who are interested in Evelyn want something which gives them an intimate idea of just how she looks.

A possible catchline might read: "Her grief can't be wiped out but her future life may be made happy by self sacrifice. See Evelyn Nesbit in 'I Want To Forget'."

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Ancient Obvious Theme Lifted by Good Treatment and Star's Sincerity

Ruth Clifford in
"THE CABARET GIRL"
Universal.

DIRECTOR ..... Douglas Gerrard
AUTHOR ..... Hope Loring
SCENARIO BY ..... Rex Taylor
CAMERAMAN ..... Virgil Miller
AS A WHOLE .....Obvious, elementary theme lifted by players and artistic atmosphere.
STORY .....Old, old stuff of country girl seeking career in big city finally landing wealthy guy.
DIRECTION ..... Lifted obvious, elementary plot by good treatment of players and situations and sustained heart interest throughout
PHOTOGRAPHY ..... Very good indeed.
LIGHTINGS .....Generally satisfactory though occasionally contrasty.
CAMERA WORK Secured some very good angles; generally good.
STAR ..... Handled role very well indeed and displays genuine emotion.
SUPPORT .....Dearholt certainly handsome hero; others more than satisfactory with exception of part played by mother who was much too hard and stagey.
EXTERIORS ..... Fine as a rule.
INTERIORS ..... Generally satisfactory; cabaret scenes very good.
DETAIL ..... Story construction logically wrong in one incident.
CHARACTER OF STORY ..... Inoffensive.
LENGTH OF PRODUCTION ....About 4,500 feet.

This presents a situation which has been done thousands of times before. At the end of the first reel, your fans will have guessed how this is going to end and ten to one will guess right, because it's decidedly obvious. However, they're going to be interested enough and willing enough to sit right through it, because the director has managed by the splendid treatment of characterizations and time-worn situations, to lift this considerably, and really make it register.

Miss Clifford certainly makes the most of a role which has had thousands of predecessors and registers emotion that makes you believe it. Ruth's a pretty good actress, alright, and her side-partner in this, Ashton Dearholt, will certainly get the romantic "gels" sighing.

The plot is a very old friend, having to do with country shero Ruth Clifford starting out for the city to cultivate her voice, in the hope of becoming a grand opera singer. After months of diligent study, she is made to realize that her voice has cabaret possibilities only. Through the aid of a cigarette girl of Balvini's, a noted cabaret resort, she succeeds in securing an engagement there, and it is not long before she has a very large following and starts business booming.

Hero Ashton Dearholt, whom she had met on a previous occasion, when he discovered her swimming in a brook while on an auto tour, is a steady frequenter of Balvini's. Through their introduction by Dolly, the cigarette girl, he again meets shero, whom he has never forgotten since their first encounter.

After a month's time, hero presents shero with an engagement ring, but his socially ambitious mother, having more glowing matrimonial plans for her son, spoils all the fun. She invites Ruth to a very fashionable week-end party and then prevails upon her to give up her son since their union would ruin his career. Then Shero goes through the performance of killing hero's love by disgusting him with her outrageous behavior, and her appearance in a low and behold gown that was more l. and b. h. than gown. Of course the trick worked.

In this sequence we had some pretty good action, but logically, it was all wrong, because, boys, for an unsophisticated little country girl, she certainly did things up brown; much, oh much too brown. Where'd she get all this knowledge of a sudden?

Anyway, hero Ashton was such a good-looker and shero's heart was in the right place, so the author had hero conveniently overhear his mother confess to father that she had arranged the whole scheme in order to separate the lovers. He hops into his car and arrives at shero's boarding house in time to prevent willun Balvini, who has all along been keen for Ruth from getting ruff, by knocking him almost dead in a rough-house battle, and hero and shero pull a clutch.

Concentrate on Star and Title, Mentioning Previous Successes

Box Office Analysis for the Exhibitor.

Despite the obviousness and age of this plot, it provides sufficient entertainment to justify your booking it, without danger of complaint from your fans. I have no doubt but what Miss Clifford has a large following amongst your gang, and certainly her work in this is good and registers with sincerity.

In the exploitation of this I'd go at it from the angle of playing up Miss Clifford's name, using photographs of her liberally and an extra large size of the one in which she is presented as "The Cabaret Girl". This photo with the title will give your folks the idea that this is at least spicy, and the men folks especially will be attracted towards it. The title and pictures of Miss Clifford suggest "pep" and that's what the average fan wants.

By all means go easy on the nature of the offering, since they'll recognize an old-timer and be inclined towards skepticism. Also don't make too much noise about the merits of the plot.

Play up the title prominently and hammer upon the star's name, mentioning some of her previous successes, such as "The Desire of the Moth", "The Lure of Luxury" and "The Long Chance". It's always a good idea to associate previous productions in which the star has appeared with her name so that those of your folks who are not enthusiastic fans, will recall the star's work and decide whether or not she has any appeal for them.

For catchlines, you might use something along this line: "Would you, for the sake of your sweetheart's future happiness, behave in a coarse manner that would make him disgusted with you? Think a minute. It might make him unhappy temporarily, but possibly avoid years of future unhappiness. See Ruth Clifford in 'The Cabaret Girl'."

Another line to use would be: "What is your general idea of an actress or cabaret singer? Possibly you don't realize that many of these have hearts and souls as innocent and pure as a child's. Come in and see Ruth Clifford in 'The Cabaret Girl' and change your mind."

The Scar

Direct from
39TH. ST. THEATRE N.Y.

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transgression depicts the evils that thre

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N. Y. Times

"The producer has excluded anything that might be repulsive. The subject should be driven home with hammer blows of reality."

N. Y. American

"A very frank statement of fact with regard to the evils that follow unclean living.

"It can be seen to profit by old and young alike—its message is to all humanity."

N. Y. Tribune

"The subject was brought before the public when "Damaged Goods" was put on the screen."

N. Y. Evg. Journal

"They say children never listen to advice! 'The Scarlet Trail' shows to the brain through the eye that which the tongue is ashamed to tell."

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"The Scarlet Trail" is free from the nauseating details apt to accompany the presentation of a subject of the kind. . . It should be beneficial in that it points a warning to youth and never by any inference, makes vice attractive."

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SLIDES, BANNERS, CUTS, HERALDS

Social Hygiene Picture More Preachment Than Play

G. and L. Features Co.

"THE SCARLET TRAIL"

State Rights.

DIRCETOR .....John S. Lawrence
SCENARIO BY .....John S. Lawrence
CAMERAMAN .....John Ramsey
AS A WHOLE .....Social hygiene preachment aiming to make impressive the need for a clean life.
STORY .....Moves too slowly and always shows that it was written for a purpose.
DIRECTION.....Handles scenes and characters in elementary manner with no pretense at modern treatment.
PHOTOGRAPHY ..... Clear
LIGHTINGS .....Good enough
CAMERA WORK.....Mostly straight stuff; a few double exposures.
PLAYERS .....Interpret characters in a workmanlike way without displaying much individuality.
EXTERIORS .....Mainly street scenes representing city or immediate outskirts.
INTERIORS .....Ordinary
DETAIL.....Obvious slips are avoided; scenes of blind or crippled children used to point a moral serve their purpose.
CHARACTER OF STORY .....Despite its theme, the picture is kept clean.
LENGTH OF PRODUCTION .....5,100 ft.

As entertainment this isn't. It is tragedy, without so much as the ray of sunshine that sometimes strikes through a hospital window to temper the darkness of suffering. The author, drawing his inspiration from "Don't Take A Chance", a book by Charles Larned Robinson set out to write a medical story, not a "happy" story, so there need to be no disappointment if the entertainment value registers somewhere near the zero mark.

Any out-and-out preachment, such as this, is under a heavy handicap when it comes to awakening interest in the characters. The subject matter is so much more vital than the figures chosen to interpret it that, unless a masterhand is at the helm, the final impression is not unlike that left by a lecture illustrated with slides.

Everybody concerned in the sombre tragedy is so apparently there to point a moral that they don't get to you as real human beings. Then there's nothing particular in the way of surprise, because having once set out to prove his case, it doesn't take second sight to beat the author to it in guessing the wind-up.

From a technical standpoint the main short-coming in the construction is the slow movement of the scenes and the use of much unnecessary footage on incidents that don't contribute to the advancement of the story. It is such simple, direct narrative that audiences familiar with the A. B. C.'s of movieland will place the characters in their proper pigeonholes without risking any confusion.

The father, wealthy and honored in the community, is exposed by a woman reformer for his connection with patent medicine fakers—the source of his fortune. He frankly admits the alliance to his idealistic and seemingly healthy son, whose pretty sweetheart is forbidden to see him until the good name of the family has been re-established.

An powerful ally of the father is an influential factor in a reform organization comprised of well meaning folk who consistently mess things up. The quack conspirators, with the support of the reform crowd, set out to get the woman who exposed them, on the ground that she is endangering the morals of children by advocating the teaching of sex hygiene.

Interspersed with scenes showing the advancement of the conflict between these factions are others following the career of the son who has left the parental roof. His ambition to get a commission in the army is in a fair way to be realized when he is rejected on account of an incurable blood disease inherited from his father. With all hope of a succesful life gone, the youth shoots himself, leaving a note calculated to give the parent several uncomfortable hours.

If You Run it, Try to Get Support of Social Betterment Crowd

Box Office Analysis for the Exhibitor.

You exhibitors who played "Damaged Goods", or recall its profitable career, are in a position to decide whether or not it will pay you to run this.

I don't mean to draw any comparison between "The Scarlet Trail" and the Brieux drama, beyond the fact that both deal with diseases which menace the future generations and are films which may be expected to appeal to much the same class of audience.

In regard to the present production it may be noted in its favor that it is based on facts verified by medical authorities, and excellent judgement has been shown in excluding gruesome incidents likely to offend. "The Scarlet Trail" is free from the nauseating details apt to accompany a presentation of a subject of the kind.

As I have already mentioned it can't be classed as genuine entertainment, but it should be beneficial in that it points a warning to youth and never by any inference, makes vice attractive. On this score it ought to be possible to get the endorsement of some of the social betterment societies in your town, particularly if you have a large manufacturing population in need of instruction in the vital things of life.

You might even arrange an introductory lecture to be delivered by some physician familiar with the social hygiene campaign now being carried on by the government and many societies. Some startling facts might be revealed in a talk of this kind, touching on conditions brought to light in examining men for the army.

Due credit is given in the film for the beneficial work conducted by the Y. M. C. A., the Red Cross and other organizations, which also should be of value in getting the patronage of serious minded folk who are sincerely interested in promoting any educational movement which benefits the community as a whole.

Star Scores Fine Characterization of Indian Girl in Adaptation of Stage Play

Norma Talmadge in
"THE HEART OF WETONA"
Schenck Production.—Select Distribution.

DIRECTOR ..... Sydney A. Franklin
SCENARIO BY ..... Mary Murillo
AUTHOR ..... George Scarborough
CAMERAMAN ..... David Abel
AS A WHOLE.....One of the best things that Norma Talmadge has done in a long while. Production well handled throughout.
STORY.....Adaptation of Scarborough's successful play. Good picture material in story of educated Indian girl.
DIRECTION .....Utilizes plays and situations to the best advantage.
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Exceptionally well devised to get artistic variety in scenes.
CAMERA WORK.....Some picturesque effects. Long shots a feature of the production.
STAR.....Finely expressive in emotional moments
SUPPORT.....Superior in important roles; Thomas Meighan, Fred Huntley and Gladden James sharing honors.
EXTERIORS....Mountainous country that always attracts the eye.
INTERIORS ..... Acceptable
DETAIL.....Gets over telling bits of business and holds atmosphere of story. Miss Talmadge's change from garb of Indian girl to that of fashionable young woman rather abrupt.
CHARACTER OF STORY ..... Can't offend
LENGTH OF PRODUCTION .....5,265 ft.

Norma Talmadge is considerable Indian. In fact she is about the most fetching Indian and white girl combination that I've seen in many a day, and she doesn't need any mystic wiles to account for her winning the heart of a perfectly level-headed white man.

Miss Talmadge is in the habit of doing things pretty well, but after your folks have seen this they're likely to go home with the impression that "The Heart of Wetona" is about the best Talmadge offering that has come their way for many moons.

Adaptations of stage plays are apt to miss in some of the qualities essential to a sure 'nuff picture production, but here we have an exception for George Scarborough's story lends itself to the screen as though it had been made for no other purpose. There's picturesqueness to attract the eye, plenty of physical action, which can be handled in pictures as it can't be on the stage, and a story suitable to silent interpretation.

The excellence of this production, made against beautiful backgrounds, goes a long ways toward putting it over as an out-of-the-ordinary screen offering. Then, too, Miss Talmadge has the advantage of a very fine supporting company, that realizes the value of suppressed acting, rather than the arm-waving manifestations which seldom convince thoughtful folks.

Shero Norma Talmadge is introduced as a half white, half Indian maiden with a college bringin' up. Her heart has gone out to Willun Gladden James, a smooth tongued youth who has a government job near the Indian reservation. This love affair promises to have a serious outcome when Wetona rather than pose as an innocent girl at the sacred rites of her tribe, confesses to her father, the chief of the Comanches.

With true Indian tenacity, Chief Fred Huntley sets out to find the man, and his path leads to hero Thomas Meighan, an Indian agent who is a friend of Wetona's and of her betrayer. The dramatic sequence is plausibly arranged to account for Meighan's marrying Wetona in order to save the life of her lover.

Miss Talmadge does some of her best work in expressing the really fine nature of the girl whose heart was given in good faith to a man who proved yellow. She indicates longing and hope during the weeks that pass while she is living with her husband and awaiting the return of Willun Gladden James, who is supposed to marry her as soon as a divorce can be secured. Little by little the plot chain winds itself around the defaulting lover and Wetona sees him in his true light.

The fifth reel, bringing the climax in which the Indian maiden's heart is completely surrendered to the man who has befriended her, is an altogether excellent bit of photoplay work. The final reel, although it offers plenty of action, in connection with the Indian's attack on the cabin, has less dramatic suspense for the reason that the story has been told.

Name of Star and Fame of Play Enough to Draw Big Crowd. Film Makes Good

Box Office Analysis for the Exhibitor.

If you are taking the Select offerings and get this one, you're in luck, for it's a real Christmas present. In this instance you don't have to bother about the nature of your clientele and what goes best, because "The Heart of Wetona" possesses the qualities that any sort of an audience responds to.

The fact that the original of this story was a really successful Broadway production and received considerable publicity throughout the country, is worth calling attention to in your advertising. The dramatic editors of your local papers are sure to recall the play in which Lenore Ulric starred, also the many other stage works of George Scarborough, and on this score it should be possible to get more than the usual newspaper space.

I certainly would go after the newspapers hard, feeling certain that you have a production calculated to back up anything you may say.

Even the high-brows, who like to pick flaws in pictures on account of their foolish stories or anachronisms, will have a tough job in finding anything to kick about in the way this has been handled. Don't be afraid to invite criticism and make a bid for the most exacting patronage you can muster.

Norma Talmadge has kept going up until she has a sure place among the very best stars of the screen. Needless to say she will take first prominence in your advertising display. No doubt Select will have attractive likenesses of Norma in the garb of an Indian maiden, which would look well in your lobby and suggest the nature of the picture.

A few days before you play "The Heart of Wetona" it would be a good idea to distribute red paper hearts bearing the title of the picture. Also, it might be worth while to have an attendant, dressed as an Indian chief, do sentry duty near your entranceway.

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Southern California and Arizona—T. L. Tally, 833 So. Bdway, Los Angeles, Cal.

Illinois—Central Film Co., 110 So. State St., Chicago, Ill.

Western Pennsylvania, West Virginia—Quality Film Co., 414 Ferry St., Pittsburgh, Pa.

Texas, Oklahoma, Arkansas—Metro Film Corp., Dallas, Texas.

Georgia, Florida, Alabama, South Carolina, North Carolina and Virginia—First Nat. Exchange Circuit, 904 E. Broad St., Richmond, Va.

Kentucky and Tennessee, Big Feature Rights Corp., Rex Theater Bldg., Louisville, Ky

Indiana—H. Lieber Co., 24 W. Washington St., Indianapolis, Ind.

Eastern Pennsylvania and Southern New Jersey—Peerless Feature Film Exch., 1339 Vine St., Philadelphia, Pa.

Maryland, Delaware and District of Columbia—Sydney B. Lust, Washington, D. C.

Ohio—Quality Film Corp., 414 Ferry St., Pittsburgh, Pa.

Minnesota, North and South Dakota, Wisconsin—First National Exchanges, Minneapolis, Minn., and Milwaukee, Wis.

Northern California, Nevada and Hawaii—All Star Feature Dist., 191 Golden Gate Ave., San Francisco, California.

New Orleans, New England and Denver Territory—Apply to A. Warner, 220 West 42nd St., N. Y. City.

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Plot Lacks Novelty But Human Interest Appeal Should Put This Over

J. Warren Kerrigan in
"THE DRIFTERS"

Hampton Production.—W. W. Hodkinson, Dist.

DIRECTOR ..... J. D. Hampton
AUTHOR ..... Kenneth B. Clarke
CAMERAMAN ..... Chas. Stumar
SCENARIO BY .....Kenneth B. Clarke
AS A WHOLE .....Should satisfy folks looking for production with atmosphere of Alaska. Dramatic scenes register.
STORY .....Permits too much narrative at times and relies largely on coincidences. Old time "loss of memory" situation used.
DIRECTION .....Maintained atmosphere and kept players in mood of the action.
PHOTOGRAPHY ..... Always clear
LIGHTINGS ..... Several fine effects; well judged throughout.
CAMERA WORK ..... Satisfactory
STAR .....Makes most of type of character he has played many times before.
SUPPORT Lois Wilson easy to look at as the shero. William Conklin gives convincingly sinister portrayal of the willun.
EXTERIORS .....Not remarkable, but enough to suggest Alaska.
INTERIORS .....Mostly in cabin
DETAIL Obvious slips avoided. Art titles well prepared.
CHARACTER OF STORY ....Nothing objectionable.
LENGTH OF PRODUCTION .....About 5,000 ft.

It wouldn't be hard to rip this story to pieces in a lot of ways. There is so much coincidence in the building and carrying through of the plot that it can't qualify as a piece of life-like fiction and there's too much narrative in proportion to the dramatic action. A large part of the first two reels is devoted to a recounting of past events which are linked up with the story of "The Drifters".

Technically, insofar as the plot construction is concerned this suggests an amplification of the one and two-reel mellers which we used to have in great quantity a few years ago. But they've improved so much on the artistic end of producing since then that a story of the same general type may get by in enlarged form on acount of the interest attaching to well prepared scenes and carefully acted character sketches.

On the producing end, Director J. D. Hampton did a first class job, for the atmosphere is made convincing and he showed good judgment in the selection of his cast. Kerrigan fans probably won't bother about the somewhat artificial nature of the plot, which at all events provides Hero Warren with the kind of a role that he knows how to portray with virility.

It just happens that three men of widely different characteristics become companions in the snowy wastes of the Yukon during a fateful winter. They bring out, with considerable conviction, the hatred likely to grow between two men under the strain of close intimacy during a long period of monotonous hardship.

Hero Kerrigan has come to Alaska because he wants to forget and to contribute to his forgetfulness he spends a large part of his time getting drunk, having secreted a store of liquor in a secret compartment of the cabin. Willun William Conklin resents not having access to the booze, and with this as a constant source of trouble between the two men, they build up an acute feeling of hatred. The third member of the trio is a likable youth who has no dark past to hide.

The narrative in the first reel concerns the tragic career of a derelict gold seeker who haunts the desolate region. When this figure has been sufficiently established they swing back into the story proper. The three men, seated in the cabin, hear a weird cry which leads Hero Kerrigan out into the frozen night where he finds a half conscious girl half buried in the snow

He carries her to the cabin where it soon appears that she is suffering from loss of memory. Also, it is established that Willun Conklin knows perfectly well who she is and is responsible for her present condition. From this point the conflict between Kerrigan and Conklin hinges upon the effort of one to restore Shero Lois Wilson's memory and the other to keep her mind in a state of blankness. There are a number of effective dramatic scenes consequent upon the girl's recollection of Conklin's perfidy in causing her brother to be sent to jail for a crime in which he had no part. It also develops that this thorough-going willun has robbed Kerrigan's mother of her fortune.

They follow him to New York where accounts are settled in truly melodramatic fashion. For a pleasantly romantic climax they finally bring Hero Kerrigan and Shero Lois Wilson together in the cabin in Alaska where they prepare to forget the past.

Make Most of Star's Popularity and Don't Forget Lois Wilson

Box Office Analysis for the Exhibitor.

There's nothing especially big about this but all in all it stacks up pretty well with the average program offering. Most audiences don't bother a great deal about novelty in the plot if the story contains enough human interest and is presented by actors whom they like.

The human appeal in this is one of its strongest points because individually and collectively the characters are well drawn. The sketch of the derelict gold seeker has a sympathetic quality and the elementary strength of the three men facing the hardships of an Alaskan winter will get a lot of your folks who respond to masculine force in photoplays.

Kerrigan has been on the screen so long that he has built up a large following among the old timers as well as the newer recruits to picture theaters. He is a safe bet as a drawing card and I would use his name and pictures as extensively as possible, mentioning his past successes and in your newspaper notices, if you can get the space, going back to some biographical history. Your fans probably would be interested in learning how Kerrigan started with the early program companies and worked through to his place as a favorite star.

Because of her beauty, combined with a very fair acting ability, Lois Wilson is going to be liked as Kerrigan's sweetheart. It surely would pay to use pictures of Miss Wilson along with those of Kerrigan. You might arrange a display using all four of the principal characters—Kerrigan, Miss Wilson, Conklin and Casson Ferguson in a combination above the line, "She drifted among 'The Drifters' and one was kind while another was cruel and another friendly. See how this little girl was saved from the snows of Alaska by a man with a big heart." Another possible catchline could read: "Four lives drifted together like snow in an Alaskan winter. And when they melted apart the good was separated from the bad. See J. Warren Kerrigan portray a real man among 'The Drifters'."

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Bandit Meller Doesn't Convince Though Star Does His Best

William Russell in
"WHEN A MAN RIDES ALONE"
American Prod.—Pathe Dist.

DIRECTOR .....Henry King
AUTHOR .....Stephen Fox
CAMERAMAN .....Not credited
AS A WHOLE .....Wild meller with plenty of fast action that brings some unintentional laughs.
STORY .....Texas rangers, desperados, and Mexican greazers in a gun-pulling rumpus. Old fashioned material that doesn't often convince.
DIRECTION .....Depends mainly upon speed. Did not bother much with fine points.
PHOTOGRAPHY .....Varies; good on exteriors.
LIGHTINGS .....Contrasty and harsh on some interiors.
CAMERA WORK .....Fine in getting good shots on long scenes.
STAR .....Deserves better material than this, but makes the most of what he has.
SUPPORT .....Satisfactory.
EXTERIORS .....Likely to prove the strongest attraction of the production for those who like views of beautiful country.
INTERIORS ..... Nothing out of the ordinary.
DETAIL .....Doesn't figure much.
CHARACTER OF STORY .....Won't offend.
LENGTH OF PRODUCTION .....About 4,800 ft.

Things do happen in this picture. They happen so fast and furiously that it's hard to keep track of who's shooting who and why. When the rangers, or the outlaws, or the Mexican greazers haven't any place else to shoot, they aim their guns at the blue sky and go to it. There's enough powder burned to smoke out a whole town-full of Mexicans, but it takes more than powder to make a picture.

Speaking of powder burning and shooting aimlessly into the air, why do they keep on doing it? Ever since Broncho Billy made his early westerns it has been the custom to go after excitment by causing hard-riding cowboys to keep up their incessant shooting at nothing. It's just an old time "movie" convention that should be dropped now that the public has come to look for realism.

But I'm not blaming Director Henry King or Hero Big Bill Russell for not getting more realism out of this. The story really wouldn't permit much in the way of actuality. It's too wild and impossible, so there is little to do except go after excitement by keeping things moving at a fast clip.

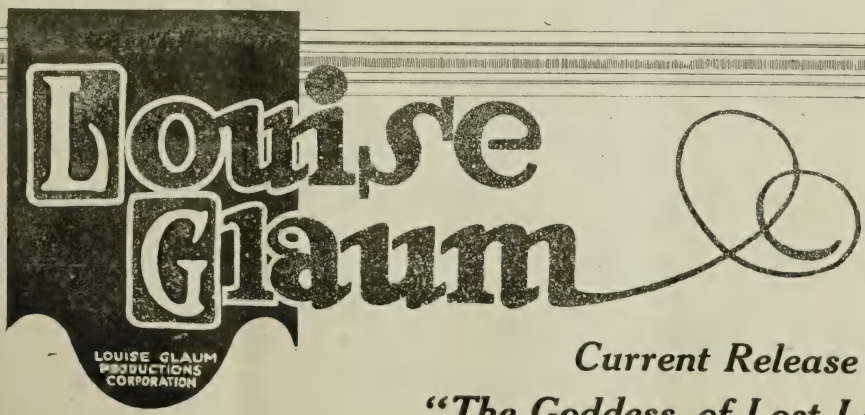
Bill Russell is Captain Bonfire, chief of the Texas rangers whose main job is to outwit a band of outlaws led by Willun Charles Stockdale, "The Vulture." The bandits waylay a mule-pack shipment of gold and hustle it off to the fortified ranch of a Mexican ranger, who, with his spirited daughter, is ready to protect them from the Americanos.

When Hero Bill and his rangers arrive at the front gate, the gold is taken out the back way and off to a mountain cave. In the meanwhile the ranger chief is having all sorts of trouble with a Mexican girl, who, at the first glance, concludes to hate him with an all-consuming hatred. Before long Bill is pretty thoroughly shot up and there is a merry little scene showing how the Mexican ranger, his daughter and one of the bandits compare ideas as to what would be the most horrible form of torture for the despised Americano.

The girl plays nurse to the wounded ranger, whose one other friend in the establishment is the mother of a young woman whose life he was instrumental in saving. As everything happens with startling suddenness in this film, it isn't surprising to find a complete reversal of feeling on the part of the amateur nurse, who instead of torturing her patient to death schemes to save him from the plotting bandits.

There is no need to follow the various details of the plot, which naturally brings Bill out victorious and starts him on his way to France with the understanding that the Mexican shero will await his return.

A really strong element of the production, in fact, probably the strongest, is the beauty of the exteriors photographed in a mountainous country.



Current Release
"The Goddess of Lost Lake"

Nothing Much to Work With Except Popularity of Bill Russell

Box Office Analysis for the Exhibitor.

William Russell in
"WHEN A MAN RIDES ALONE"
American Prod.—Pathe Dist.

Insofar as the picture is concerned there's no reason why you should make a fuss about this. It's pretty old stuff handled in a conventional way and not the sort of thing that present day audiences are likely to rave about.

The title, "When A Man Rides Alone," has a poetic touch but rather slight connection with the subject of the film. There's no riding alone so far as Bill Russell is concerned until the final scenes in which he starts off to enlist in the army. I'd use the title, however, on account of its pleasing suggestiveness and wouldn't worry about its application to the story.

You know best about Bill Russell's drawing power in your community. If he is popular, folks are likely to pass over the defects of the production and accept the star as sufficient attraction. Certainly he goes through enough trials to make him qualify as a thorough-going hero likely to appeal especially to romantic young girls.

Your success in playing this must depend almost entirely upon the popularity of the star and your exploitation methods. Naturally, Bill Russell will figure almost exclusively in publicity and advertising. Show the best pictures and posters you can secure and if you want to set the atmosphere of the picture it might do to arrange a lobby display, using some old guns, along with other paraphernalia of the western rangers or Mexican ranchmen.

I don't think, however, that the picture justifies going to unusual expense, because it's not the kind of thing that you will want to hold for more than one day. Try to build up the rest of your program and don't promise that you have an extraordinary feature.

A possible catchline might read: "Women have the privilege of changing their minds. See how one high-spirited Mexican girl exercises the privelege by deciding to marry the man she had sworn to kill—William Russell in 'When a Man Rides Alone'".

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Nazimova in
"EYE FOR EYE"

Nazimova Prod.—Metro Distrib.

DIRECTOR .....Albert Capellani
AUTHOR .....Henry Kistemaeker
SCENARIO BY ..June Mathis and Albert Capellani
CAMERAMAN .....Eugene Gaudio
AS A WHOLE .....Atmospheric dramatic production giving a vivid picture of Arab life. Finely handled in all departments.
STORY .....Deals with Bedouin girl who saves life of French officer but seeks revenge when her tribesmen are slaughtered by French. Offers fine opportunity for star.
DIRECTION .....Excellent in bringing out strong qualities of story and showing Nazimova to the best advantage.
PHOTOGRAPHY .....Always of high calibre. Many unusually artistic shots.
LIGHTINGS .....Finely judged to prevent monotony in scenes.
CAMERA WORK .....Very good throughout
STAR .....Reveals her exotic personality and superior art in an impressive characterization.
SUPPORT .....Charles Bryant makes manly hero. Donald Gallagher and others well cast. Some telling bits in presenting various types of Arabs.
EXTERIORS .....Scenes on desert convince. Always in keeping with situations.
INTERIORS .....Furnished with Oriental splendor. Suitable to costly production of the first class.
DETAILS .....Misses no chance to register fine points of the story.
CHARACTER OF STORY .....Nothing to offend.
LENGTH OF PRODUCTION .....About 6500 ft.

This much talked of Nazimova film looks to me like a certain winner. It has quality all through for Director Albert Capellani has gone to the limit in supplying a richly artistic production in which the famous Russian actress registers a characterization that could not be touched by our less temperamental American players.

As a basis of the picture, Henry Kismacker's drama "L'Occident," is used, but there is nothing to suggest an adaptation. They've built up a real picture plot and invested it with a production that has plenty of atmosphere. Incidentally, it suggests the expenditure of considerable coin. As a vehicle for the unusual personality of Nazimova the story is highly successful. It affords the star plenty of opportunity to display her extraordinary dramatic powers in a role that has the charm of novelty.

Starting with scenes of Arab life which set the tone of the story, they soon swing into the dramatic action by showing how the Bedouin girl saves the life of a French officer who is captured by her tribe. Her treachery being discovered, she is sentenced to die of thirst in the desert, a penalty that bids fair to be carried out when the girl is found and taken to Tangiers to be sold on market day.

A twist of fortune places Nazimova in the hands of a circus man who is looking for a dancer. In depicting the young woman's life with the circus, they get a number of telling human touches and some comedy, meanwhile building up the other phase of the plot which accounts for the French officer, whom Nazimova saved, attending the show and meeting his rescuer.

Taken to the home of the Frenchman, whose wife is carrying on an affair with the usual type of picture villain, an opportunity is given for effective contrast in presenting the reactions of the Bedouin girl confronted by the conventions of European society.

Discovering that her benefactor is being deceived by his wife, Nazimova with true Oriental intensity, threatens to kill the woman. But when it comes to being sent to a convent she rebels, for Mohammet remains the god of her religion. The climax which gives the picture its name, is brought about in an entirely reasonable manner.

The girl, through an Arab to whom she was betrothed, learns that the French, led by Hero Charles Bryant, have wiped out her tribe, including her father. For revenge she exerts her wiles on the officer's susceptible nephew, plotting his ruin, thereby being avenged on the uncle who loves the youth like a son. In the final sequences she relents, saves Hero Bryant from being stabbed in the back by the Arab and confesses her willingness to learn the more charitable teachings of Christianity.

In an altogether excellent cast are Sally Crute, E. L. Fernandez, John Reinhard, Louis Stern and others.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Go After High Class Clientele With Dignified Advertising

Box Office Analysis for the Exhibitor.

Nazimova in

"EYE FOR EYE"

Nazimova Prod.—Metro Distrib.

Get this by all means and don't worry if you go a trifle above your customary price for the picture will justify the expenditure if you handle it properly. Obviously, the producers spent quite a bit of cash on the production and you can't blame them if they look to you to get it back while you get yours from the public.

So many of the present day specials deal with the war that it is a relief to find something of a high calibre which has no bearing on the European conflict. You may safely count on a run of several days drawing patronage, because this is the sort of a film that builds up through word of mouth advertising. Anyone who sees it is likely to spread good reports to his neighbors.

For a particular clientele Nazimova is one of the surest drawing cards on the screen today. On the stage she made a reputation as a truly great actress of intellectual and emotional qualities and her picture appearances have in no way diminished her prestige among followers of the best things in current drama.

It isn't often that anything comes your way strong enough to warrant going after the dramatic and literary club membership in your town; but I don't see why in this instance you shouldn't interest the supporters of just such organizations. Make a try at least and don't overlook the opportunity for newspaper write-ups dealing with the career of the famous Russian woman.

Your lobby display should be along conservative, dignified lines to be in keeping with the reputation of the star and the artistic calibre of the production. Fight shy of anything calculated to give your folks an idea that this is merely another "movie."

Food Conservation Theme Made Basis of Entertaining Picture

Marguerite Clark in
"LITTLE MISS HOOVER"
Paramount.

DIRECTOR .....John S. Robertson
AUTHOR .....Maria Thompson Daviess
SCENARIO BY .....Adrian Gil-Spear
CAMERAMAN .....William Marshall
AS A WHOLE.....The kind of thing that Marguerite Clark fans are looking for. Production has charm throughout.
STORY.....Food conservation theme doesn't spoil entertainment value. Nothing very novel, but answers purpose.
DIRECTION.....Utilized star and story material to best advantage. Puts over telling bits of business effectively.
PHOTOGRAPHY .....Generally very good
LIGHTINGS.....Some pretty effects; players' faces well lighted.
CAMERA WORK .....Mostly straight stuff.
STAR .....Bound to please her followers.
SUPPORT.....Eugene O'Brien is presentable hero; village characters and others well cast.
EXTERIORS.....Farm scenes and those taken in small village street are the real thing.
INTERIORS .....Correctly furnished.
DETAIL .....Accounts for a number of laughs and brings out heart appeal.
CHARACTER OF STORY .....Entirely wholesome.
LENGTH OF PRODUCTION .....4909 ft.

Here's a real business-getting title. Whoever struck upon the idea of calling this latest Marguerite Clark picture "Little Miss Hoover" ought to get a big Christmas card from M. Zukor, for it looks good from any angle. It's timely, it goes with the character of the story, and it sounds right, bracketed with the name of Marguerite Clark. The title is "there" and so is the picture.

Little Miss Clark won't slip as long as she has material which suits her as does the adaptation of Maria Thompson Daviess' story, originally called "The Golden Bird.' Pretty nearly everything about it is in keeping with the girlish sweetness of the star who is rather definitely typed in the minds of most fans. Her mannerisms just suit the character of "Little Miss Hoover" fresh, pretty and engaging.

The food conservation propaganda offered here is so thoroughly sugarcoated with a story presented by sure'nuff people that it doesn't seem like propaganda at all. They just go ahead with the story and let the moral take care of itself, which after all is the best way to treat a moral in a screen entertainment.

There's nothing big or extraordinary about the plot, and there are scenes which may strike some of your folks as being a bit unnecessary, but generally they are justified in that they strengthen the characterizations or lend atmosphere to a tale that doesn't go in for dramatic intensity.

Miss Clark is impressed by the slogan "Food will win the war" to such a degree that she determines to have a hand in increasing the country's food supply. Chickens strike her as being the best bet, so she invests in a small flock of white leghorns. When the grandfather with whom she lives goes broke, they move, with the precious chickens, to the farm of a relative.

The action in these first reels is a trifle slow, but there are bits of business concerning Miss Clark and her elusive chickens which get over nicely. The scenario-writer made Chance his right hand partner when he brought about the meeting between the shero and Hero Eugene O'Brien who is snooping around the country for no apparent purpose. Most folks however, won't bother about the convenient progress of the plot.

Shero Marguerite hasn't been located on the farm for long before she concludes that something ought to be done about the acres lying waste for want of men to cultivate them. In an heroic moment, she kindles a working spirit in the lazy villagers (some job we'll say) and carries them off to the farm.

All the while Little Marguerite is experiencing a quickened heart action whenever Hero O'Brien comes around, although she can't forgive him for not being in uniform, and he can't explain.

The farm workers, now all het up with a work or fight spirit, plan a little tar and feathers party for the stranger who just hangs about, but it never comes off. Presently "The Slacker" returns to town to deliver an address on food conservation. He is no less than a wounded major working for Hoover. After this disclosure we don't have to wait long for the clutch.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervison.*

The
BRUNTON
STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Make Most of Advertising Possibilities. Film Won't Disappoint

Box Office Analysis for the Exhibitor.

Marguerite Clark in

"LITTLE MISS HOOVER"

Paramount.

I have already mentioned the box office value of "Little Miss Hoover" as a title. Make the most of it and capitalize on the name of Hoover who is mentioned in the newspapers as frequently as any public man in the country, with one or two exceptions.

This isn't propaganda film and you shouldn't give your folks the impression that it is. Nevertheless, if the food conservation interests happen to be represented in your town, it will do no harm to solicit their aid in puting the film across, for it sure does boost the doctrines of friend Hoover.

Marguerite Clark may be relied upon to draw a lot of business on her own account, so play her name up big, along with the title of the picture and try to get something out of the ordinary for your advertising display. You might attract attention by placing a coop full of chickens in your lobby under a placard reading: "Come in and see how Little Miss Hoover mobilized them to win the war."

Get some of the 22x28 photos of the star and make them stand out as conspicuously as possible. I would mention the presence of Eugene O'Brien in the cast and dig out good catchlines along some such angle as this: "You know all about Food Administrator Hoover. Now come and be introduced to Little Miss Hoover, who believed that eggs would win the war."

"Without wearing a uniform you can be a fighter for Uncle Sam. See how Marguerite Clark enters the service as 'Little Miss Hoover'" is another possible angle.

High Quality of Spoor-Thompson Process Wins Big Contract

A thorough study of the Spoor-Thompson Process was made by J. A. Berst, an acknowledged expert on processing, and one of the few film executives recognized as having a full and comprehensive knowledge of laboratory methods.

Mr. Berst was convinced that positive prints produced by this method are of a higher quality and have a greater artistic value than is possible under any other system.

As president of the United Picture Theaters of America, Inc., Mr. Berst backed his convictions with a long term contract to make all his corporation's positive prints, amounting to several hundred thousand feet a week, by this method.

Talk to our sales manager, Mr. Charles F. Stark, in regard to price and service.

SPOOR-THOMPSON PROCESS

LABORATORIES, 1333 ARGYLE STREET, CHICAGO.

Sales Office and Service Bureau, 110 West 40th Street, New York City. Telephone Bryant 1490

EXHIBITORS MUTUAL

BILLIE RHODES
in "THE GIRL OF MY DREAMS"

"AN AFFILIATED RELEASE"

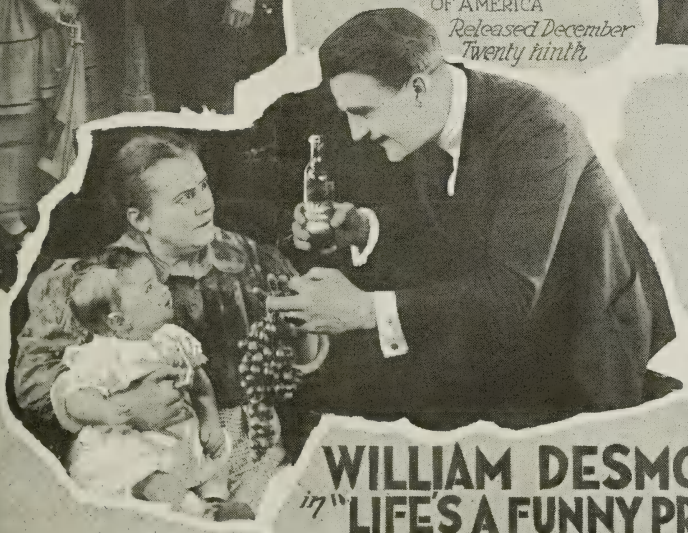
Made by the NATIONAL FILM CORPORATION OF AMERICA

Released December Twenty Second

HENRY B. WALTHALL
in "AND A STILL SMALL VOICE"

Made by the NATIONAL FILM CORPORATION OF AMERICA

Released December Twenty ninth



SESSUE HAYAKAWA
in "BONDS OF HONOR"

Made by HAWORTH PICTURES CORPORATION

Released January Nineteenth.

WILLIAM DESMOND
in "LIFE'S A FUNNY PROPOSITION"

Made by JESSE D. HAMPTON. *Released January Twelfth*

Now playing MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON - COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

Release Jan'5th BESSIE BARRISCALE *in* "ALL OF A SUDDEN NORMA"

Leonce Perret
PRESENTS

STARS of GLORY

Featuring
Dolores Cassinelli
and
E.K. Lincoln

PERRET PRODUCTIONS Inc

220 WEST 42nd STREET NEW YORK

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, January 5, 1918 Vol. VII, No. 4 Price 25 Cents

Cards On The Table Now

Off and on through many years, we have been forced to read much bunk about what this or that exhibitor organization was going to do and about how the producers loved the exhibitors and how anxious they were to co-operate with them.

As everyone who has kept in close touch with the film industry knows, a large proportion of this has been bunk, as results show.

We are now facing a situation that forces a showdown and I want to see every producer and distributor put his cards on the table.

In Ohio the exhibitors are confident (and being an Ohion I agree with them) that the public in a vast majority is decidedly anxious that properly conducted film theaters shall remain open on Sunday. A few busybody reformers are contemplating an effort to close up these theaters.

The exhibitors of Ohio organized as the Ohio State Screen League, are perfecting an organization to actively and aggressively proceed to protect the interests of themselves and the public.

In Chicago some months ago, William A. Brady, representing the National Association, promised

(*Continued on Page* 1.)

Adolph Zukor *presents*

Wm. FAVERSHAM

in "THE SILVER KING"

If the world put up a screen and said to you, "Now prove that the moving picture is worthy of the support we have given it,"

One of the productions you would show there to prove your point would be "THE SILVER KING"

A Paramount-Artcraft Special

By Henry Arthur Jones Scenario by Burns Mantle Directed by George Irving

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. VII. No. 4 Sunday, January 5, 1919. Price 25c

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F. C. ["WID"] GUNNING

President and Treasurer

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Features Reviewed

Alice Joyce in .....THE CAPTAIN'S CAPTAIN
Vitagraph .....Page 5

Alice Brady in ....THE HOLLOW OF HER HAND
Select .....Page 7

Bessie Barriscale in ..ALL OF A SUDDEN NORMA
B. B. Features-Robertson-Cole .....Page 9

Frank Keenan in .....THE MIDNIGHT STAGE
Anderson-Brunton Prod.—Pathe, Dis. Page 11

Bryant Washburn in .....THE WAY OF A MAN WITH A MAID
Paramount .....Page 13

Corinne Griffith in .....THE ADVENTURE SHOP
Vitagraph .....Page 15

Anita Stewart in .....VIRTUOUS WIVES
Anita Stewart Prod.—First Nat. Dist. Page 17

Dorothy Phillips in .....HEARTS OF HUMANITY
Universal Special .....Page 19

Charlotte Walker in ....EVERY MOTHER'S SON
Fox .....Page 21

D. W. Griffith's THE GREATEST THING IN LIFE
Artcraft .....Page 23

Cards On The Table Now

(*Continued from cover page.*)

representatives of this organization to assist them in every way possible.

Unfortunately Mr. Brady was unable to get any assistance from the Association. I feel that Mr. Brady was and always has been sincere in his organization efforts, but it was plainly registered that the Association as an association was unable to get action from the individual producers and distributors.

The National Association recently advised the Ohio exhibitors that they would do nothing for them.

This is not an indefinite question like censorship or an individual question like contracts, shipping terms, etc., but an absolute open and shut proposition which seriously affects the weekly income of every distributor and producer.

Should the theaters in Ohio be closed on Sunday it would mean the loss of just one seventh of the revenue from that State. It could even be stated that the loss would be greater because Sunday is always a big day, and the loss of that day would mean the closing of many houses and the loss of many extra price rentals.

At the request of Fred Desberg of the Alhambra and Mall theatres in Cleveland representing the Ohio Screen League, I hereby call a meeting of producers and distributors for January 7th, which is Tuesday of this coming week.

Every producer and distributor is hereby notified that his attendance at the meeting called that day is expected. The meeting will be held in the Hotel Astor beginning at 2 o'clock.

It is certainly fitting and proper that every producer and distributor be represented by someone authorized to act for them at this meeting and I want to say here and now that the exhibitors expect to carry this thing through to a showdown with every company. I intend to do all I can to get action, and will call the slackers by their right name.

It is time that those who are willing to help fight the battle of all be listed alongside of those who refuse to do anything when there is only one single point at issue about which there can be no question as to the individual advantage to be gained by every concern renting films in the State of Ohio.

The meeting is called for the Hotel Astor at 2 o'clock on January 7th.

You Mr. Producer, and you Mr. Distributor are expected.

Wid Gunning

HERE'S WHAT I'VE BEEN WAITING FOR

An Aggressive Exhibitor Opens His Heart and Speaks Up on Producer, Distributor, Exhibitor Problem. Read This Carefully and Think It Over.

I have started several times to write my impressions of the situation being discussed by Messrs. Zukor, Williams, Hodkinson and others, but kept postponing entering the discussion in the hope that some exhibitor would cut loose and prove that the exhibitors know a great deal more about these basic problems than the New York mahogany chair warmers believe.

Herman Brown has said some very pointed pertinent things in this letter and I want you all to read it.

I want to particularly invite Mr. Williams and Mr. Zukor to make a reply to this letter if they see fit.

The exhibitors of the country like to know which way they are headed and the surest way to win their confidence is to make a frank statement as to policy and intentions.

Now let's sit back and listen to Mr. Brown.

It's quite worth while.

Wid Gunning

Dec. 16, 1918.

Friend Wid:-

I note that you are having trouble in getting many representative exhibitors to come out of their holes on the Zukor-Williams-Hodkinson matter. I believe some exhibitor should voice the exhibitors feelings so I offer this for what it is worth, on the principle that any expression from exhibitors is better than none.

I for one do not fear the future either as an individual or for exhibitors as a class. Neither do I fear that the producers that have the real goods and sell them honestly and with fair methods need worry. Their worst days lie in the two years that will end next summer. That is if they are wise, resourceful and self-reliant.

There is a whole lot of comedy in the situation. The funniest thing I ever saw since I was born was the attempt of the poor halfwitted dupes of the trust (the nontrust producers) to call together the First National stockholders to warn them against themselves. Lewis Selznick described it exactly as "a bunch of damn fools making an exhibition of themselves." The fact that the other producers could be used as catspaws by the trust in this manner is comical. The fact that the agency that threatened the trust was an exhibitor agency, speaks volumes for the lack of enterprise and brains on the part of the trust's would-be competitors. By the way, how long is Selznick going to pack a banner in another man's parade? He has too much brains and wit to play second fiddle much longer. The field was never so ripe for men like him.

What Might Have Been.

The nontrust producers are offered this thought—If they had been real men, with real guts, at the time of the break-up of the old Triangle company, they would have prevented the star combination of the trust in which its strength has lain for eighteen months and the breaking up of which breaks the backbone of the monopoly. They would have seen that they were being systematically shut out of booking days to the extent that First National can never shut them out. They would have offered real competition to the trust. They would have fought shy of having one of their number rap the table with his knuckles and tell the organized exhibitor where he headed in, that there was no discussion coming, that the Kings had spoken to the slaves. (Mind you I do not say the reel tax matter to which I refer, was wrong, I merely say that if I had been there I would have refrained from bringing the Affiliated Distributors —for one—into existence by rapping with MY knuckles, had I been a distributor). This producer is now touring out here in the west asking exhibitor-co-operation (ain't it funny, a yea ago he didn't have time to talk to the represen tatives of thousands of us when we went to him today he spends time and money to talk to us) The thing that ails him is the trust. We bea him no malice. He makes good films, bette on the average than the trust, but if he want data I can show him where he is shut out o thousands of booking days by trust junk. Fi nally he will be saved by the exhibitor. Hi worst days are over. Keep on making better an still better films Mr. Goldfish, and no trust o earth can stop you. Well, to go back, the non trust producers played the trust game for a yea and then assembled to protest against the ex hibitor doing what they had failed to do, doin the only thing that could be done to free th game, including Mr. Goldfish.

Exhibitor Forced.

Mr. Zukor is wrong. The exhibitor is n going into production or distribution, he ha been FORCED into both. Most intelligent ex hibitors in America have been waiting two year for Mr. Zukor to make the statement he ha viz.: that he is going to be an exhibitor as we

as a producer and distributor. It is inevitable that he should, from his policies. It was not inevitable nor is it now inevitable; in fact it is suicidal, from his best interests. If only he had been contented with his fair share of the business. Apparently he wants it all. Evidently nobody can have anything in the game but through him. If that is his aim, he will have to BE ALL. IF HE CAN.

I advise him to read the Billboard editorial of Dec. 14th. It will tell him the truth of the field he proposes entering TODAY. Tomorrow if this field is clutched by a trust the heavy hand of government taxation and regulation will fall upon it, making the mess a truly beautiful one.

He is right about specializing. So is Hodkinson. Producers should not exhibit. Exhibitors should not produce. But, three years ago, Zukor decided the opposite. He produced, distributed, and through his connections, exhibited.

Evidently he thought the exhibitor blind. If they hadn't woken up then, they would have found themselves without any source of films NOW. I refer now to the big houses, the First National houses for instance The nontrust producers were either bulled into harmlessness or in a league to work with the trust. It was apparent that the trust had no real opposition as its competitors could be lead into any blind alley at will.

It was a cinch that if the exhibitor (who is not such a fool as he looks) was to be anything but a serf he must ACT. HE DID ACT. HE CAN ACT FURTHER IF NEED BE. Let's make no mistake, the showman has faults but they are not the lack of daring enterprise, or initiative. It's a poor bet to bet he can't do a thing.

Not Getting Fair Treatment.

The exhibitor wants the same treatment as any other retailer. Not too much to ask of fair-minded producing concerns, is it? He is not getting it. Does Mr. Zukor deny that he has misreated the exhibitor, that his concern has been unfair, arbitrary, dictatorial and very, very greedy and disloyal? If he does in good faith he is sadly ignorant of the actual workings of his concern in its relations with the exhibitor.

But the trust has something so much worse than the exhibitor to fear that I wonder it bothers about the big exhibitor at all in the face of its mence. I refer to men like Monte Katterjohn who realizes that monopoly means the death of art and the enslavement of the artist. I refer to stars like Mary Pickford who has sense enough to quit when she is told to her face that every effort will be made to limit her compensation. I want Mary to get the coin. As things stand, she, Doug, and Fatty are not getting what they earn. They have been used. They have been the means of holding back the game from its inevitable development. We have had to book junk to get REAL STARS. The junk days are over. The exhibitor or Producer-Exhibitor who, next fall, books junk (the fact that he makes the junk himself won't help him) to get a certain star, will perish in competition next winter The man who makes film will have to look sharp, he will have little time to manage theaters, lest he lose his all that he has, in his effort to get the hog's share, which he will never get.

The star that sticks to the old bunk will find his or her self out-stripped by the star that resolves to make his or her own destiny. The time is here when films, stars and producers must stand on their own feet.

The new has outgrown the old. Let the old think twice of the route it will travel.

Its a Great Game.

I think Mr. Zukor is unduly worried. If he makes good films and sells them fairly, his concern will make more net profit than ever and stand on a more solid footing. If First National is foolish in taking Mary, etc., they will automatically go broke, so why worry? Anyway it was the pure grace of God that somebody didn't take her away from both First National and Mr. Zukor and he wasn't an exhibitor either, so why worry? It's a great game. An exporter has just come into it, for instance. The way to success still lies before Mr. Zukor's organization which if it gets its brain off the monopoly obsession can make fine films. The way is to make them and sell them. If they are the goods they won't lack a market. If they are not the goods, God help the man who tries to make a market for them by building theaters in the era of overbuilding we are about to enter, when big houses will be as numerous as the old store shows and when all are apt to come crashing down twenty-four months from now.

If the old line Bourbons combine to enter the exhibiting field then will come the best chance in the world for fresh capital to enter the producing field turning the flank of the "skin 'em or die boys."

The Bourbons in convention assembled (with their dupes) have flatly told the great stars that if they control the market the stars will be cut heavily in their just compensation. The big stars must and do realize that it will be their death warrant when they sign to work for such a combination. They have sense enough to realize that a giant market lies ready to hand. No sane exhibitor can believe that a cut in the really big stars' remuneration, will help him. They are sold to him on the basis of all the traffic will

EXHIBITORS MUTUAL

NOW PLAYING

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

HENRY B. WALTHALL in "AND A STILL SMALL VOICE"
Made by NATIONAL FILM CORPORATION OF AMERICA

BILLIE RHODES in "THE GIRL OF MY DREAMS" Made by NATIONAL FILM CORPORATION OF AMERICA

Released by
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON - COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCER

Fantastic Plot Places Heavy Burden on Star and Director

Alice Joyce in
"THE CAPTAIN'S CAPTAIN"
Vitagraph.

DIRECTOR .....Tom Terriss
AUTHOR .....James A. Cooper
SCENARIO BY .....Tom Terriss and A. B. Van Powell
CAMERAMAN .....Joe Schelderfer
AS A WHOLE.....Light entertainment that must be accepted in spirit of fantasy or not at all.
STORY .....Adaptation of novel "Captain Abe—Storekeeper," which affords trivial material for the screen.
DIRECTION .....Makes most of possibility for characterization and humorous situations, although opportunities are slight.
PHOTOGRAPHY .....Always clear.
LIGHTINGS .....Well judged to prevent monotony.
CAMERA WORK .....Satisfactory; nothing difficult attempted. Many fine shots through open doors and windows.
STAR .....Good to look at and acts up to the requirements of her role.
SUPPORT .....Arthur Donaldson as the Captain shares honors with the star; good types for Cape Cod villagers.
EXTERIORS .....Beach and water shots contribute largely to atmosphere of story.
INTERIORS .....Acceptable.
DETAIL .....Small points register to give scenes tone of reality.
CHARACTER OF STORY .....Harmless.
LENGTH OF PRODUCTION.....4251 ft.

Don't expect your folks to take this seriously and perhaps a fair percentage of them will find it entertaining. It's a fantastic sort of fisherman romance that wanders far from the path of plausibility, but profits by a number of pretty scenes and a healthy atmosphere. Children ought to like it, whatever the attitude of their elders.

The novel on which the scenario is based must have depended mainly on characterization of picturesque Cape Code types, for, turned into picture form, the plot is ingenuous in the extreme, so much so in fact that they don't mind kidding it a bit in the sub-titles. This is a wise way to forestall the criticism of an audience when the situations become too extravagant.

As a starring vehicle for Alice Joyce the story has limitations for the author evidently intended the make-believe sea captain to be the central figure. His is the character around which the plot revolves and the girl presented by Miss Joyce really plays second to this role. Probably your fans won't object, however, for the star is kept on the screen much of the time and she sure does look very pretty.

They start off by showing how an independent minded society miss, rather than spend a lonesome summer with her prim aunt, runs away to visit her Uncle Abe who conducts a general store in a fisher village. The uncle proves to be an odd sort of character, henpecked at home and held in derision by the honest-to-goodness fisher folk because he never went to sea.

Not having anything to brag about himself, Uncle Abe, played by Arthur Donaldson, is forever narrating the marvelous adventures of his brother, pictured as a dare-devil pirate. Rummaging through the attic, the niece discovers the source of the weird tales in a book of clippings and conceives a plan by which her spineless old uncle may establish himself among the scoffing neighbors.

At this point we are asked to believe that Uncle Abe does away with his whiskers and, adopting the make-up of a pirate, successfully impersonates the fictitious brother who blows into the village at the time the talkative store keeper disappears on a mysterious journey. Having established this premise, which is none too easy to credit, they continue the story along equally fantastic lines.

The supposed pirate lords it over the fisher folk and the domineering Eulalie Jensen. Meanwhile there is considerable worriment concerning the whereabouts of Uncle Abe. Then to keep the story going and give material for the final reel, a shipwreck is introduced, accounting for the appearance of a band of Hindus who, absurd as it may sound, attempt to murder Captain Abe, mistaking him for a pirate who stole their precious idol.

The romance between Miss Joyce and Maurice Costello is a mild affair that doesn't count much.

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Trust to Loyalty of Alice Joyce Fans and Hope For the Best

Box Office Analysis for the Exhibitor.

Alice Joyce in

"THE CAPTAIN'S CAPTAIN"

Vitagraph.

Providing this is coming to you on your Vitagraph program there's nothing much to do but pass it through quietly. It's all right enough on the production end, but you can't promise a great deal in the way of a story, so I wouldn't make statements that the film won't back up.

You exhibitors who go in for special short stuff would do well to bracket this with a strongly dramatic picture on the supposition that you are giving something to satisfy all tastes among your regulars. Certainly this is light and harmless enough to offset a big war weekly and may send your women folks home with a pleasant impression.

Alice Joyce is such an old favorite that you may safely count on her making good at the box office with your old standbys. They won't be seriously disappointed in her no matter what she does, but for the sake of winning new friends and strengthening Miss Joyce's stellar position, Vitagraph ought to give her better vehicles than this.

Whether or not it is wise to turn back the leaves of the calendar and make a point of Maurice Costello being in the cast, is an open question. From where I sit it doesn't look like good business to pull any celebration because the veteran Vitagraph favorite is playing up to Miss Joyce. Just mention his name along with the rest of the cast and that should be enough to attract the fans for whom his appearance will have an appeal. Julia Swayne Gordon is another name likely to be remembered by your regulars.

For a catch line try: "You have heard of Captain Kidd, but if you want to meet the real Captain Kidder, see 'The Captain's Captain.'" Or strike this angle: "If you think folks don't appreciate you, disappear for a while and watch the result. The experiment worked well in 'The Captain's Captain.'"

AMERICAN FILM COMPANY, Inc., Presents

MARGARITA FISHER

IN

By J. ANTHONY ROACH **"Fair Enough"** *Directed by* EDWARD SLOMAN

A five reel comedy-drama that you can advertise strongly. It's light and frothy—has a special appeal for the younger folk—and zips along to a surprising climax that will set them all laughing. Margarita Fisher never had a more hoydenish role.

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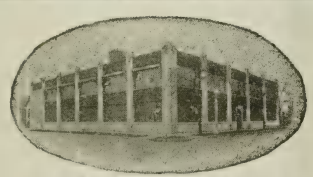

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Picturization of Well Known Book With Alice Brady as Star is Bound to Please Generally

Alice Brady in
"THE HOLLOW OF HER HAND"
Select.

DIRECTOR .....Charles Maigne
AUTHOR .....George Barr McCutcheon
SCENARIO BY .....Charles Maigne
CAMERAMAN .....Leo Rossi
AS A WHOLE .....Provides plenty of good action and sustains interest throughout; very artistically produced.
STORY .....Taken from the novel of the same name; very well constructed to sustain suspense interest.
DIRECTION .....Made each principal characterization register convincingly, but flopped a bit towards end in the handling of dramatic situations because of failure to sufficiently explain or justify action.
PHOTOGRAPHY .....Very very fine.
LIGHTINGS .....Some excellent composition; frequently chalky on faces, and occasionally uniform on sets.
CAMERA WORK .....Secured very beautiful angles.
STAR .....Impressed with her sincerity and much at home in role which affords her opportuni- to wear good clothes.
SUPPORT .....Myrtle Stedman registers conviction; Marmont has impressive dignity; others well chosen.
INTERIORS .....Very lavishly furnished settings.
DETAIL .....Good from production standpoint but scenario construction has couple of weak spots towards end.
CHARACTER OF STORY .....Will not offend.
LENGTH OF PROD. About 4900 ft.

You can take it for granted that the majority of your folks will be familiar with this novel of the same name by George Barr McCutcheon. The fact that they already know the story will add rather than detract from the interest, because it presents sufficiently interesting and good dramatic situations to make them want to see it enacted as well. This is especially true because of Miss Brady's appearance as the star, since it is very easily understood that the role is a particularly suitable one for her.

To those unfamiliar with the story of the woman who took into her household as companion the murderess of her husband, and then later threatened to expose her unless she consented to marry his younger brother, because she wanted to get even on her husband's family, who never approved of her, will come the question, "Why did she do it?" This is not made altogether clear in the film, since for over a year she had housed her and her attitude showed no signs of hatred. Nor were we led to believe that ultimate revenge was her motive in the first place.

The wife encouraged her brother-in-law to propose to Alice, and when she refused, principally for the reason that it would be a grim joke at fate to marry the brother of the man she murdered, and secondly for the reason that she loved another, for the first time, the wife shows her claws.

The explanation given this in the book is because the man she loved wanted to marry the girl, which is a perfectly logical reason for one woman to turn against and break another. The picture gives the idea that she is revengeful, which is sort of contradictory, since the wife admitted to herself from the very first that her scoundrel husband certainly deserved death, and this girl had accomplished what she lacked the courage to do.

The last reel shows the murdered man's family sitting in judgment of Alice Brady while she confesses guilt of the crime. This fell considerably in reaching the high dramatic tension to justify an ordeal of this nature, but the family seemed to take it quite as a matter of course with very little display of emotion. They were all too ready to forgive and even justify her action to protect her honor and hardly even registered surprise at discovering she whom they all cherished an immense liking for and were anxious to have marry the younger son, was the murderess. This was a decided slip on the director's part.

Taken as a whole, the production is decidedly interesting and will undoubtedly meet with general favor from any audience. It is doubtful whether average audiences take to heart or even detect slips in technicalities as pointed out above, as long as the characters are appealing and the interest and suspense is sustained.

Title and Star's Name Will Get Them in. Start Something by Offering Prize For Best Comment

Box Office Analysis for the Exhibitor.

Alice Brady is the star of this which is reason enough to justify your playing it. Furthermore, the production is decidedly worth while, having been treated in an interesting as well as artistic manner. It follows very closely along the lines of the well-known book of the same name by George Barr McCutcheon, with which most of your fans will be acquainted and they'll surely flock to see it.

You can safely promise that they're not going to be disapointed, and Alice Brady is certainly the type and personality to portray the role of Hetty Glyn—Alice possesses the dignity and sympathetic appeal which the role calls for and furthermore it's a treat to look at her, for in this she is afforded the opportunity of displaying her very good taste in dress.

Here is your chance to cooperate with your local book store by suggesting to your folks by means of throw-aways that they read the well-known novel before seeing the picture in order to more fully appreciate it. It might be a good idea for you to start something along the lines of commentations. I would suggest that you offer as a prize a copy of the book to the member of your audience who can turn in the best article describing the difference if any, between the picturization and the novel; you might openly declare that certain details are faulty technically; invite comment on this, donating the book as a reward for the best criticism of the picture.

Your fans will always appreciate your taking an action of this sort and it will always create interest to engage in competition amongst themselves.

By way of exploitation, play up big the title and the star's name linked closely with it—that's a sure fure combination. Once they know that you've booked the production and who the star is, getting them inside will be an easy matter. Don't be afraid to advertise—let everybody in town know that on blank night at blank theatre will be shown Alice Brady in the picturization of George Barr McCutcheon's well known novel, "The Hollow of her Hand."

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Star's Vivaciousness Puts Over Amusing But Unreal Plot

Bessie Barriscale in

"ALL OF A SUDDEN NORMA."

B. B. Features—Rob.-Cole Co.

DIRECTOR .....Howard Hickman
AUTHOR .....Thomas Edgelow
SCENARIO BY .....Jack Cunningham
CAMERAMAN .....L. Guy Wilky
AS A WHOLE.....Star's vivaciousness and classy atmosphere put over amusing but unimpressive plot.
STORY .....Much too obliging comedy-drama that's purely humbug; with everything working out in made-to order fashion for shero.
DIRECTION .....Made most of material provided and certainly developed star's characterization to good advantage, but slumped in treatment of last dramatic sequence.
PHOTOGRAPHY .....Certainly great.
LIGHTINGS .....Varied from fine to fair.
CAMERAWORK .....Generally very good; secured some fine angles.
STAR .....Vivacious and pleasing in well-suited role.
SUPPORT .....Dowling very good; others satisfactory.
EXTERIORS .....Indeed beautiful generally.
INTERIORS .....Very richly furnished rooms.
DETAIL .....Few slips in sleep-walking sequence.
CHARACTER OF STORY .....Inoffensive.
LENGTH OF PROD. .....About 4800 ft.

It wouldn't be a bit surprising to learn that some authors go up in an aeroplane for ideas, because they sure do have some flights of fancy. How anyone could sit down and concoct this sort of stuff and expect us to believe it is beyond me. Fortunately, however Bessie Barriscale is the particular personality to put this over, and this fact, combined with Mr. Hickman's good directorial ability, results in a production not so much the worse for the ludicrous plot.

This thing is meant to be a comedy drama. It opens up with drammer that has a capital D, plunging right into the suicide of Bessie Barriscale's father who's dying request is that she avenge his death caused by the swindler who ruined him. From here on we get light frothy comedy right through to the last sequences, when shero happens to come in contact with her father's destroyer.

Here was presented a situation which truly called for drammer, and the chance for vengeance was placed in shero's hand, but just because the young man she loved entered upon the scene and addressed the willun as uncle, shero meekly bows out of it and surrenders to the occasion.

That was not all. They had the willun admiring her for her spunk and offering to replace with her part of the money he had robbed of her father. Shero seemed to have completely forgotten the graveness of the injury done her father as well as herself since her sense of pride alone should have justified some sort of a battle before such unconditional surrender.

At the beginning, Miss Barriscale finds herself penniless at her father's death and the author provides her with some wild ideas for making money. She accepts an invitation to a week-end houseparty and has her boob admirer accompany her as her husband. A duke who is a guest at the place, is engaged to the hostess' daughter, and exhibits some family diamonds to the bunch. Norma suspects that these are paste and while he's asleep that night enters his room and takes the jewels.

Upon examining them and finding her suspicions to be correct, she returns to put them back when the duke discovers her. She pretends that she's been walking in her sleep, but the duke has reason to believe otherwise. Later she wins a wager of ten thousand dollars from the Duke that the diamonds are not real. He also engages her, because of her adeptness at sleepwalking, to restore to him some valuable papers from the hands of a blackmailer, and Bessie delivers the goods.

There has been a good-looking chap in the offing whom shero met at the house party and it is he who wins shero and gets the clutch instead of our faithful admirer, whom we were led to believe all along would be rewarded in the end.

Ordinarily, people who have wild ideas find it another proposition when it comes to working out, these crazy notions, but no so in the fillums—it's an author's license to turn everything out in very obliging made-to-order fashion, whether wild or mild.

Others in the cast were Albert Colby, R. Henry Grey, Frank Leigh, and Melbourne McDowell.

A NEW SERIES OF FEATURES WITH
BESSIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

Go After Star and Title and Use Trick Lines. It Will Satisfy

Box Office Analysis for the Exhibitor.

Bessie Barriscale in
"ALL OF A SUDDEN NORMA."
B. B. Features—Rob.-Cole Co.

Those of your fans who like Bessie Barriscale are going to be quite satisfied with this, since it presents her in a role in which she appears to good advantage. The title "All Of A Sudden Norma" linked with the star's name suggests good comedy atmosphere typical of Miss Barriscale's ability as a fun-maker.

Despite the fact that the plot of this wont bear deep analysis, still it is amusing and holds the interest and there's hardly a chance of your fans complaining. You can just treat it as a bunch of nonsense that is sure to get laughs. Play up Miss Barriscale's name big using her smiling photographs. You might also get a large stand of her, giving it a prominent spot in your lobby, using the captions: "Look out for Bessie Barriscale. One minute she'll do one thing and all of a sudden be onto the next. Come in and see the mischief she's up to in 'All Of A Sudden Norma.'"

The sleep-walking angle might be a good one to harp on, using such catch-lines as: "Do you walk in your sleep? Bessie Barriscale won $10,000 as a result of having walked in her sleep. Come in and be tipped off, perhaps you can earn some money too. See 'All Of A Sudden Norma.'"

You might also use the line along the money-making angle, saying "Would you know how to earn money if you were reduced to necessity tomorrow? Have you any money-making ideas in back of your head that will work for you when the occasion arises? Bessie Barriscale made ten thousand in a few days. See how she does it in 'All Of A Sudden Norma.'"

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(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Star in Dual Role Scores in Rough Western Meller

Frank Keenan in
"THE MIDNIGHT STAGE"
Anderson-Brunton Prod.—Pathe Dist.

DIRECTOR ..... Ernest C. Warde
AUTHOR .....Adapted from Henry Irving's "Lyons Mail."
SCENARIO BY .....Jack Cunningham
CAMERAMAN .....Charles Kaufman
AS A WHOLE ..... Western meller with plenty of fast action; enough thrills to keep an audience on edge.
STORY ..... Doesn't amount to much except that it affords star opportunity to give strong performance in dual role.
DIRECTION ..... First rate in keeping things moving and providing sharp contrasts; mob scenes well handled.
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Will do, although they don't bother much about artistic effects.
CAMERA WORK ..... Double exposures used to advantage.
STAR ..... Makes telling contrast in playing two characters, one a brute, the other a gentleman.
SUPPORT ..... Joseph Dowling registers as road house proprietor; Mignon Anderson and others meet requirements.
EXTERIORS ..... Give all the western atmosphere needed.
INTERIORS ..... Nothing out of the ordinary, but suitable to the story.
DETAIL ..... Scenes well assembled to get most out of dramatic situations.
CHARACTER OF STORY ..... Roughness may shock some sensitive folks.
LENGTH OF PRODUCTION .....4700 ft.

There's no doubt about who's the star in this film. It's Frank Keenan all through and he sure does give a performance calculated to make your fans sit up and take notice. At one moment he's a kindly father, at another the most brutal sort of a brute and in either capacity he is interesting to watch

Compared to Keenan's bandit, most western bad men that shoot their way through five reels are amiable citizens. For sheer force it would be hard to beat the portrayal given here, and it becomes all the more startling on account of the contrast provided by Keenan in the role of a professional gambler who is a kindly man at heart.

The picture grips because of the strength of the acting and the melodramatic power of the situations, rather than because of exceptional qualities in the story which is merely a western meller of the conventional type. They don't go after anything particularly new in the way of a plot; the fragmentary little love affair in which Mignon Anderson figures doesn't really count and the improbabilities in the story are passed over without any attempt at explanation; but despite shortcomings, Keenan puts the film over with a wallop.

Having established the atmosphere of a California mining town in the late sixties, they swing into the story of John Lynch, gentleman gambler and bandit Rivers, with Keenan alternating between the two roles. The bandit first reveals his nature by abusing the dancehall woman with whom he has been living. The scenes between Keenan and Maude George as the woman, lack nothing in brutality, but they are a reasonable forerunner of what is to happen as the sinister desperado pursues his merry career.

Meanwhile John Lynch is pictured as a sort of philanthropist trying to counteract the evil wrought by the bandit. He takes the cast-off woman to his home, then prepares to assist his aged father whose quest for gold has been unsuccessful. It happens that Lynch's journey to the roadhouse where his father lives, coincides with the holdup of a stage coach shipment of gold by the bandit and his confederates.

All are brought together at the roadhouse where Lynch's father is shot by Keenan in the character of the desperado. Circumstances make it appear that the son has shot his father. As the bandit and the gambler look precisely alike, the innocent victim is accused of being the leader of the road agents as well as a murderer.

The climax of the production is worked up to a high pitch of excitement, showing the condemned Lynch being taken off to be hanged when the bandit's discarded sweetheart, having discovered the resemblance between the men, is instrumental in disclosing the mistake. The two are brought face to face and Lynch shoots his double.

Brutality May Offend Some, But You Can Count on Keenan Being Liked

Box Office Analysis for the Exhibitor.

Without a star of the quality of Frank Keenan this wouldn't amount to much, but with him I see no reason why it shouldn't go over very satisfactory with a crowd that doesn't object to rough stuff.

It isn't the kind of thing for children, or women who like to have their films sugar-coated. But it's going to go right with folks who get a thrill out of watching brutality on the screen. Keenan is such a capable actor that he registers a real character where others might merely spoil the effect by over-acting.

From an advertising standpoint his name is a big advantage. It means considerable to followers of the "legitimate" whose memories go back to the notable performance he gave in "The Girl of the Golden West.' Also, he has appeared frequently enough in vaudeville to become well known to patrons of the two-a-day.

As a photoplay star he has always been associated with high class productions and you're not going too far in promising your fans that he gives one of his most interesting performances in the dual role offered here. The title suggests the nature of the picture, but I wouldn't bank on it to draw business.

Make your big play on the name of Keenan in a dual role, using contrasting pictures side by side, one showing the fiendish expression of the bandit, the other revealing the kindly John Lynch. A line to accompany the pictures might read: "Frank Keenan is both in his powerful photoplay, 'The Midnight Stage.'"

FRANK A. KEENEY PRESENTS

Catherine Calvert in "MARRIAGE"

AN AMAZING SOCIAL ANALYSIS BY GUY BOLTON

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AND

"OUT OF THE NIGHT" A TREMENDOUSLY SUCCESSFUL PLAY BY E. LLOYD SHELDON WITH HERBERT RAWLINSON

WHAT THE CRITICS SAY!

Miss Calvert's acting is splendid. She expresses emotion with ease rather than vigor, and her support has been well selected.—**Motion Picture News.**

After seeing "Marriage," one must needs urge other continuity writers to follow the lead. It is well done. The star, direction and photography are excellent.—**New York Telegraph.**

Miss Calvert's performance in "Marriage," is one that justifies thoroughly her claim to genius in emotional portrayal. She knows the road to the tear ducts.—**Chicago American.**

"Marriage" is a mighty good bit of picture drama with a punch that doesn't often carry in the film story. Miss Calvert's acting is worth going far to witness.—**St. Paul Pioneer Press.**

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Comedy of Clerk Life Has Humor in Playing and Situations

Bryant Washburn in
"THE WAY OF A MAN WITH A MAID."
Paramount.

DIRECTOR .....Donald Crisp
AUTHOR .....Ida M. Evans
SCENARIO BY .....Edith Kennedy
CAMERAMAN .....Not Credited
AS A WHOLE.....Effective comedy situations based on life of clerk with small income; has enough human appeal to please.
STORY .....Published in Saturday Evening Post, makes accep'able vehicle for Washburn.
DIRECTION .....Keeps atmosphere natural and registers small incidents which get over.
PHOTOGRAPHY .....Clear
LIGHTINGS .....Satisfactory but nothing out of the ordinary.
CAMERA WORK.....Straight stuff.
STAR .....Gets comedy out of natural portrayal of clerk; doesn't strain for laughs.
SUPPORT .....Wanda Hawley cute shero; Fred Goodwins and others suit characters.
EXTERIORS .....Not many.
INTERIORS .....Conventional but answer requirements of story.
DETAIL .....Titles written in humorous vein; small points contr'buting to tone of production are registered.
CHARACTER OF STORY .....Can't offend.
LENGTH OF PRODUCTION .....4418 ft.

Lots of folks will see themselves or some of their friends in this comedy of clerkdom. It's real office stuff and a surefire comedy treatment of the troubles of a shipping clerk who tries to make his twenty-one per. cover the cost of a hall bedroom, eats and other things.

Bryant Washburn knows how to put over this sort of a role naturally. He doesn't give the impression of struggling hard to be funny, which is one of the secrets of the success of his comedy method. Given the right sort of situation, such as he has here, and Washburn builds up a likable character which might be duplicated in hundreds of offices.

They'll like this picture because it deals with everyday people in a simple, funny way. Bryant is a happy-go-lucky clerk who has become accustomed to being broke most of the time. If business is dull and he is laid off he uses what small change he has to go to a ball game. Some day he feels that he will have a better job, but meanwhile he sees no reason for injuring his health by hard work.

Then along comes shero Wanda Hawley, a nifty little stenographer who makes the twenty-one per look terribly insignificant. It doesn't do at all for luncheons and flowers and maltese cats and the other little incidentals that go toward making life complete for the luxurious Wanda. To make matters worse, there is a fat broker just itching to spend his bulging bank roll on the same girl.

Things go along this way for a while and then they get worse, for even if he has to go without eats, Bryant won't be a piker when it comes to buying presents. They pull a funny sequence in the scenes showing the shipping clerk's dilemma on the day he meets Wanda at the noon hour. He has to take her to lunch although he has only a few nickels in his change pocket, so they walk the streets while the depressed youth searches for an idea that will help him out of his difficulty. They wind up at a tea room where after considerable hand shaking and persuasion, Bryant gets credit from an old friend, the proprietor.

But under the spur of necessity the clerk is learning for the first time what work really means. He takes on odd jobs that boost his income a bit and presently he gets a raise. The few dollars more a week don't look very substantial, however, when it comes to taking Wanda to a Halloween blow-out. If Bryant does not take her the fat broker will, so there's no choice.

By pledging a large part of his earnings for weeks to come, the clerk secures a sure 'nuff evening wardrobe and is ready to make his debut as the real thing in clothes when the boss summons him to the office for a night's work. Luck suddenly changes. Bryant is informed that as a reward for his increased "pep" he is to receive $4000 a year as branch manager. He breaks in at the fag end of the Halloween party, shoves the fat broker into the background and taxies off with shero Wanda.

Make Clear What Kind of a Film You Have Because Title Doesn't Register

Box Office Analysis for the Exhibitor.

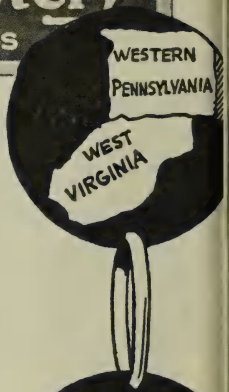
In "Skinner's Dress Suit" and other pictures of the series, Bryant Washburn made a hit as the interpreter of characters drawn from commercial life. This may not be quite up to some of his earlier releases but it is a better-than-the-average program comedy and, especially in cities and towns where there are many store and office workers, it should go well.

Folks like comedies that have a bearing on the kind of life with which they are familiar and there aren't any too many that qualify on that score. The human quality is strong in this and the laughs come frequently enough to keep your audience in a good humor. You may promise your regulars that you are giving them something in the way of character comedy which will please.

I don't think much of the title except that it may recall the Saturday Evening Post story which, of course, has an appreciable advertising value. For film uses it is too long and doesn't mean anything in particular. Almost any sort of a film introducing a romance might pass under the name of "The Way of a Man With a Maid" whereas this is distinctly a comedy of business life and would profit by a title indicating that fact.

To make clear to your patrons the nature of the film you are presenting, use the lay-outs showing Washburn as a clerk, possibly one with his coat off working over a book of figures and another in which Wanda Hawley appears, for she is a good looking girl likely to attract attention.

In your publicity it would be wise to mention Washburn's success in the Skinner pictures and to indicate that he has another role of much the same type.



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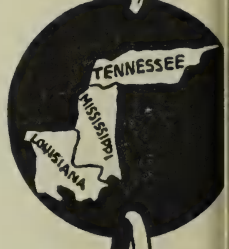

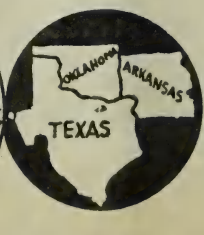

Childish Story Lacks the Humor Needed to Put it Across

Corinne Griffith in
"THE ADVENTURE SHOP"
Vitagraph.

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Bud Fisher
SCENARIO BY .....George Plimpton
CAMERAMAN .....Tom Malloy
AS A WHOLE ..... Juvenile stuff that for the most part is too ridiculous to be funny.
STORY ..... Frothy and childish; attempted surprise climax misses because the audience beats the author to it in guessing what he is driving at.
DIRECTION ..... Acceptable for a picture with so little substance that it can't be considered seriously.
PHOTOGRAPHY ..... Very good.
LIGHTINGS .....Good on players' faces and gives sets a natural appearance.
CAMERA WORK .....Gets variety by shooting scenes from different angles.
STAR ..... Has good looks and style; no call for anything out of the ordinary in the way of acting.
SUPPORT ..... Walter McGrail doesn't appear to be the simp the characters in the story think he is.
EXTERIORS ..... Generally pleasing.
INTERIORS .....Nothing exceptional registered; sub-titles rather well written.
CHARACTER OF STORY .....Entirely harmless
LENGTH OF PRODUCTION ..... 4151 feet.

Bud Fisher may be awfully funny sometimes, but when it came to writing this story he slipped pretty badly. It's just plain childish and not at all the sort of thing that ordinarily intelligent folks are going to find amusing. No doubt there's plenty of call for pleasant, harmless stories but that doesn't mean that mature people want to be handed the sort of foolishness that a lot of kids might use for their amateur theatricals.

The type of humor that is putting comedies across, excepting the slapstick stuff, has some bearing on life and this hasn't. It just makes you feel sorry for the players who have to go through such foolish antics, quite as though they were doing something worth while.

Here is a digest of the plot; judge for yourself. Corinne Griffith is a society pet, who, along with her country club companions, wants a new sensation. Fast motor cars and clubhouse chatter aren't enough, so in all seriousness she conceives the idea of launching "the adventure shop." The one sensible person in the entire outfit is the girl's brother, who tells her in plain English that she is a little fool.

Nevertheless, "the adventure shop" goes through with the avowed purpose of furnishing excitement for those who need it. Corinne is the supreme dictator with a lawyer and an actor as her first lieutenants—the lawyer to gather in clients, the actor to portray the villain in the underworld melodramas they plan perpetrating.

The first customer is introduced in the person of the spectacled son of a pickle merchant, Josephus Potts Jr., played by Walter McGrail, who cares for the white lights much more than he does for pickles. The job of "the adventure shop" is to give him his fill, and then some, of Broadway entertainment.

They stage a gambling den holdup and a blackhand conclave, suggestive of a high school boys' initiation ceremony, with the valiant youth always championing the persecuted shero. Then for a thrilling windup, a kidnapping is arranged. This kidnapping, landing the two young people in a deserted house where they are held for ransom, is supposed to be the big surprise of the film.

Of course, the audience isn't expected to guess it, but the foolish boy, under the guidance of author Bud Fisher, has come to his senses sufficiently to turn the tables on the president of "the adventure shop" and stage a little party on his own account. The kidnapping is strictly his affair and the ransom check signed by Papa Potts is received as a wedding present.

In the cast are Priestly Morrison, Robert Gaillard and Warren Chandler.

If You Can't Pass This by Get Good Supporting Program

Box Office Analysis for the Exhibitor.

Dodge this if you can, otherwise try to get a strong supporting program to counterbalance the weakness of your feature, which is too slight to warrant its being termed a feature except that it is in five reels.

Bud Fisher doesn't deserve any medals for the story he put over on Vitagraph, but his newspaper work is so well known that his name counts more in an advertising way than that of most photoplay authors. I would make an effort to capitalize on Fisher's reputation as a humorist by giving his name considerable prominence and allowing your folks to draw their own conclusions. Probably they will think that the film must be funny and you're not to blame if it isn't.

Corinne Griffith should be building up a pretty fair following by this time. She has good looks in abundance and enough personality to register when the story material allows her a fair opportunity.

Even if she doesn't have a chance to appear at her best in this film, I would make a point of displaying a number of her most attractive pictures, figuring that her beauty is about the best asset the picture possesses. A frame containing nothing but likenesses of Miss Griffith in various poses should attract the men folk that pass your theatre.

Providing you want catchlines try: "If you are looking for a new sensation, take a lesson from Corinne Griffith in 'The Aventure Shop;'" or "There's life and love in 'The Adventure Shop.' Come and see how Corinne Griffith finds both."

E·K·LINCOLN *Starring in*

"FIGHTING THROUGH"

directed by W·Christy Cabanne

A Swiftly Moving Story of a two fisted fighter & his battle against odds and for-Love

distributed by **W·W·HODKINSON CORPORATION**

through **Pathe Exchange** Inc.

Distinctive Treatment and Human Characterizations make Old Basic Idea Excellent Entertainment

Anita Stewart in
"VIRTUOUS WIVES."

Louis B. Mayer Prod.—First Natl. Exch. Circuit, Dist.

DIRECTOR .....George Loane Tucker
AUTHOR .....Owen Johnson
SCENARIO BY.....George Loane Tucker
CAMERAMAN .....Jack Brown
AS A WHOLE.....Distinctive treatment and human intimate characterizations make old basic theme register splendidly all the way.
STORY .....Little touches and some changes help popular novel decidedly for screen purposes.
DIRECTION .....Provided distinctive atmosphere with convincing society scenes and made characters sufficiently human to hold interest perfectly.
PHOTOGRAPHY .....Generally excellent; some exquisite bits.
LIGHTINGS .....Generally artistic; some great moonlight scenes.
CAMERA WORK .....Very good; intelligent use of angles, closeups and good composition.
STAR .....Handled in manner to register beauty to best advantage.
SUPPORT .....Excellent.
EXTERIORS .....Blended perfectly with distinctive atmosphere.
INTERIORS .....Very good; were truly classy.
DETAIL .....Many good touches.
CHARACTER OF STORY .....Nothing to offend, and had human truths that will hit home anywhere.
LENGTH OF PROD. .....About 5700 ft.

Considering the fact that the basic idea of this story is decidedly old and familiar to the average screen fan, it is certainly to the credit of producer George Loane Tucker that he has made an adaptation which holds the interest through every incident, partly because of the manner in which he has varied the original story, but principally because of the distinctive atmosphere and the human intimate character study which has been developed.

The treatment of this rather well known basic idea has been such that the attention is concentrated upon the personalities of the characters and the dramatic interest in the incidents in such a manner that the basic idea of wife left alone by busy husband to trite with the other man, does not stick out and annoy you as it would have had the production been less intelligently presented.

Certainly everyone will be impressed with the fact that this is a classic production. The exteriors are artistic, the composition is excellent, the lighting is exquisite at times and the interiors blend perfectly with the general scheme of an atmosphere typifying the millionaire society set of the East.

After planting this atmosphere, we are introduced intimately to the principal characterizations and our attention is held from first to last by the problems confronting these personalities with the various dramatic clashes building to effective climaxes.

Coldly analyzed, the story is nothing but the good old eternal triangle, but the treatment has lifted it so decidedly that I'll guarantee that no member of any audience will ever be impressed by this as something which they are familiar with. The development of the action has made it a distinctive, unusual dramatic offering.

Miss Stewart is quite beautiful and registered very satisfactorily in her dramatic moments. Hedda Hopper made the character of the other woman stand out and Conway Tearle gave the best performance he has ever registered on the screen in the part of Miss Stewart's husband. Edwin Arden was particularly forcible as Miss Hopper's husband and the man Miss Stewart trifled with played with sufficient reserve to make his scenes truly tense.

Exceptional Advertising Angles Make This Sure Fire at B. O. and it Will Please

Box Office Analysis for the Exhibitor.

You have an unusual combination here as to box office value, and certainly you should be able to get business with it if you will handle the advertising intelligently. To begin with, the fact that this is Miss Stewart's return to the screen after an absence of many months under auspices which promise big productions should be of decided interest.

Being able to announce that the first offering has been produced by George Loane Tucker the producer of "The Cinderella Man," "The Manxman" and other great successes, will surely bring additional business. The fact that the title develops curiosity is a decided asset and surely there will be many in your community who have either read this Owen Johnson story as published in serial form in the Cosmopolitan magazine, or at least they know that it was published.

It is now being published in book form and you can of course get the cooperation of your local bookstore folks in boosting this.

I would make a lot of noise about this being the first Anita Stewart special production, emphasizing the fact that Mr. Mayer who is managing Miss Stewart, has engaged the best director he could find in the person of Mr. Tucker, to make this first offering. You can rest assured that your gang will be more than pleased with this as a production, and they will be particularly impressed if you will built your advertising in such a way as to bring them in in the right frame of mind.

The producer was working under a real handicap here in having a story that presented nothing out of the ordinary, but certainly he has given it the treatment that will make it register as a most interesting and decidedly distinctive, dramatic production. It should satisfy any sort of audience anywhere.

Make a particular play in your advertising on the title because it affords exceptional opportunity to twist the words into questions that will stir interest. Excellent advertising material has been prepared to assist you in the exploitation of this first special of the Anita Stewart Company.

J. PARKER READ JR.
Presents
LOUISE GLAUM
Story written and adapted for the Screen by C. GARDNER SULLIVAN
Direction under the personal Supervision of ALLAN DWAN
IN
"SAHARA"
The Photo-Dramatic Sensation of 1919
The New York Première and Trade Showing to be announced soon.
Address inquiries to J. Parker Read Jr. % Thomas H. Ince Studios, Los Angeles, Cal.

Human Appeal and War Theme Combined in Notable Film

Dorothy Phillips in

"THE HEART OF HUMANITY"

Universal Special.

DIRECTOR .....Allen Holubar
AUTHORS .....Allen Holubar and Olga Scholl
SCENARIO BY .....Allen Holubar and Olga Scholl
CAMERAMEN .....Fred Leroy Grandville, Harold Janes and King Gray.
AS A WHOLE .....Powerful production, strong in human element and presents many vivid war scenes; holds attention all the way.
STORY.....Mother love theme handled sympathetically: depends upon heart appeal rather than complications.
DIRECTION .....Places Holubar high in the ranks of American directors; equally successful in registering small incidents, or handling battle scenes on a large scale.
PHOTOGRAPHY .....Excellent all through
LIGHTINGS .....A number of unusually artistic effects; cleverly varied to secure atmosphere.
CAMERA WORK.....Always skillful, largely responsible for fine results gained in trench scenes.
STAR .....One of the best performances Dorothy Phillips has ever given; sympathetic in the extreme, registers points without overacting.
SUPPORT.....Erich von Stroheim stands out as ideal type for Prussian officer; William Stowell, Margaret Mann and others satisfactory.
EXTERIORS .....Real enough to have been taken in the actual war zone.
INTERIORS .....Correctly furnished
DETAIL.....A strong point in putting picture over; pathos and humor well contrasted against background of suffering.
CHARACTER OF STORY.....Human quality and magnitude of production lift it out of class of ordinary war film.
LENGTH OF PRODUCTION.....About 8,000 ft.

Allen Holubar has done a difficult thing extremely well. He has made a war picture so big and so human that it passes out of the numerous company of "just war films" and becomes a genuine feature production of the first class. There's no danger of this being overlooked because peace days are here. It has too much human appeal for that and too many thrills in the war sequences, many of which are presented on a massive scale.

Beyond the pictorial and dramatic worth of the production, it has the distinct advantage of meeting the needs of the film market outside of the United States, in that it presents the part Canada played in the war, without, of course, slighting America's contribution. This is an angle that few producers have hit and it sure will be appreciated by Canadian exhibitors.

They start things off in Canada where Dorothy Phillips, the ward of the parish priest, is engaged to the oldest of five brothers, all living with their widowed mother. Into the quiet of the peaceful village falls the thunderbolt of war and one by one the sons go, Dorothy having become the wife of her soldier-lover.

There's nothing extraordinary about the opening reels, but photographically and in the indication of the pre-war life in a Canadian village they have a convincing atmospheric quality. Advancing to the really momentous passages of the story, the audience inevitably finds itself being carried away by the power of what is portrayed with exceptional exactitude.

You exhibitors know, and the analytical public knows, how an expert director, equipped with the requisite comprehension of human nature, may play upon the common emotions, but there are few who sense the dividing line between sentiment and sentimentality and between what is truly dramatic and something just sensational.

It strikes me that Mr. Holubar, in his handling of the mother love theme, in the use of children as a means of exciting the feeling always ready to respond to a screen depiction of appealing youngsters and in his adroit variation of humor and tragedy, so closely allied in the lives of many of us during the past four years, has proven himself a director of unusual attainment.

From a technical viewpoint the most remarkable parts of the picture are its war scenes. Tremendous is a big word but it isn't too big to use in connection with some of the combats shown here. They startle, they thrill, they contain the suspense of the unexpected and the frightfulness of war. Struggling in flooded trenches and dugouts, bayoneting their way through the streets of a village fortified by Huns, fighting in the air—you see the soldiers of the allies in convincing reality that makes the pulse beat faster.

There are many scenes in the production bound to score, but I want to mention two in particular that won't be forgotten by anyone who sees the film. The first is that in which a Red Cross dog rescues Dorothy Phillips, who has become a nurse, from a wounded German soldier; the other shows Miss Phillips in a state of temporary insanity when it appears that she can no longer resist the attack of von Stroheim,

Play it up Big and Count on Fans Being Satisfied

Box Office Analysis for the Exhibitor.

Don't worry for a moment about this being a war film, because, unless I miss my guess entirely, it will go over with a bang, even if other war pictures have missed out.

Audiences are looking for human appeal and they've got it here. There's plenty of humor and heart interest to offset the tragedy and when it comes to war stuff the picture goes over the top and then some. Holubar is a young director, but I want to make it clear to you folks who haven't seen the film, that he has put across something surprisingly big which it will pay you to boost to the limit.

"The Heart of Humanity" is a mighty good title and I would work my publicity along just that angle, trying to create the impression that for the first time the human aspects of the world war have been truly revealed. Naturally, the Canadian angle won't mean much to Americans but to exhibitors across the border it will suggest all sorts of possibilities.

Running this as an eight-reel feature you won't need much else to fill out your show, so it would seem wise to go to the expense of unusual advertising in order to let your regulars know that you have something out of the ordinary. Get them in and they'll admit that you've played fair.

If Dorothy Phillips is well known at your theater, mention "The Talk of the Town." "A Soul for Sale" and other pictures in which she has appeared, promising that this is the best thing she has ever did.

Thoroughly Enjoyable, Human Story With Players That Live Their Parts

Bert Lytell in
"THE SPENDER"
Metro.

DIRECTOR ..... Charles Swickard
AUTHOR ..... Frederick Orin Bartlett
SCENARIO BY .....George D. Baker and A. G. Kenyon.
CAMERAMAN .....Robert B. Kurrle
AS A WHOLE.....Grippingly human and convincing; sure gets under the skin and has great titles.
STORY.....A bit "different". Combines live wire comedy and touching pathos that registers with sincerity and intense appeal.
DIRECTION.....Treated this in vitally impressive and interesting manner; kept characterizations human and blended nicely with situations.
PHOTOGRAPHY .....Very good
LIGHTINGS.....Varied from poor to good; frequently chalky on faces.
CAMERA WORK .....Some very beautiful angles.
STAR .....Full of "pep" and makes you believe it.
SUPPORT .....Thomas Jefferson excellent; Clara Morris pleasing shero; others very good.
EXTERIORS .....Many very beautiful
INTERIORS.....Restaurant and hotel scenes fine.
DETAIL .....Some great human bits.
CHARACTER OF STORY.....Will make a hit with everybody.
LENGTH OF PRODUCTION .....About 5,000 ft.

Gee, but this is great! All hats off to the author for providing a situation which is decidedly human, logical, interesting, and what's more, different.

This thing has all the elements of sure fire comedy and touching pathos that tends to grip forcefully and gets right under the skin. Your folks are going to talk as well as think about it, and it's going to bring a lump in the throats of those who are not completely lacking in sentiment.

Too much cannot be said of the splendid portrayal given by Thomas Jefferson of the crabby old miser who realizes almost too late that the greatest joy in life is human sympathy and love rather than the hoarding of riches. He fairly makes this characterization talk—he is so realistically human.

The story is big in its theme and concerns the rejuvenation of Thomas Jefferson by his nephew Bert Lytell who works in his uncle's factory at $15 a week. Uncle is a tight, hard individual of 70 whose purpose in life has been to pile up and guard every cent in his money bags. The manager of the factory sees in nephew Bert an obstacle to his own bright future at the event of Jefferson's death and gets him in wrong with his uncle by pointing out his mistakes.

In the argument which follows Bert suggests to his uncle that he gain some benefit from his money for the remaining years of his life. He flies into a rage at this, but after thinking the matter over all night, calls upon his nephew and consents to an agreement whereby Bert is to receive a commission for helping him to spend his money in brightening his old years.

After engaging a suite of rooms for uncle, in the most expensive hotel in town, and indulging in the purchase of a Packard car, Bert puts sartorial experts at work to deck uncle out in youthful fashion. Next comes the barber to shave off his whiskers, and looking very dapper, uncle's wined and dined in the gayest of places. From morning till night, he has some tall hustling to do to keep up with the merry pace set for him by Bert.

All the while, Hero Bert has been carrying on a nice little romance with Clara Morris, daughter of an old-friend factory worker at whose home he is staying. Uncle later gets a peep into their little love affair and helps things along by taking Bert into partnership so as to make financially possible their marriage. He also substitutes Clara's father for the thieving manager at a salary that will insure his future comfort.

The ending shows an all-around happy family, with Uncle Thomas Jefferson in their midst truly happy as a result of having made others happy.

Surely the director is to be complimented in his splendid development of the characterizations in this. Each and every member of the cast gave a truly human and sincere performance that came up to par.

You're Safe in Promising That They'll Like it and It's a One Hundred Per Cent Production

Box Office Analysis for the Exhibitor.

Make a grab for this. It's a winner, and the kind of production that cannot fail to appeal to every kind of audience. The story idea is a good one, big in theme, and one that hasn't been done to death, and the director has treated it in a manner which will surely register.

In the exploitation of this, play up the name of Bert Lytell who is very likeable and surely has a large following. He will be known for his very good work in many recent productions of Metro. State also that he is a star of the legitimate stage, having most recently appeared with Irene Fenwick in "Mary's Ankle'". Mention "Hitting The High Spots" and "Unexpected Places" as his latest screen productions, since these were met with general favor.

Don't be backward in telling your fans that they're going to thoroughly enjoy this. Tell them it's very human and has a big moral lesson and it'll do them good to see it. Make it clear to them that it has genuine comedy, and at the same time appealing pathos that'll touch their very heart if they have one. Use the line: "If you want to see a production that is charming, funny, human, touching and impressive, and 100% worth while, then don't miss this." You're safe in saying so.

For catchlines, something along this line ought to go: "Do you want to become rich? Why? For the purpose of having and holding money, or to spend it in making others happy?" or "Don't make the mistake of holding onto your money. You have but one life to live. Make the most of it and seek pleasure in spending. Remember, there are no pockets in shrouds."

Out of Date Draft Meller Lifted by Performance of Star

Charlotte Walker in
"EVERY MOTHER'S SON"
Fox Production.

DIRECTOR ..... Raoul A. Walsh
AUTHOR ..... Raoul A. Walsh
SCENARIO BY ..... Raoul A. Walsh
CAMERAMAN ..... Not credited
AS A WHOLE ..... Meller treatment of response of typical American family to draft law. Rather artificial and for the most part doesn't convince.
STORY ..... Based on the 18 to 45 conscription order; doesn't run smoothly and gives indication of having been pieced together.
DIRECTION ..... Went in for hectic Meller and permitted a lot of "acting."
PHOTOGRAPHY ..... Many scenes hazy; for the most part lacks sharpness.
LIGHTINGS ..... Ordinary
CAMERAWORK ..... Passable
STAR ..... Acts with feeling and gives impression of real American mother. .....
SUPPORT ..... Satisfactory in the main. Bernard Thornton, as German officer, over-reaches.
EXTERIORS ..... Answer the purpose
INTERIORS ..... Conventional
DETAIL ..... Doesn't figure very largely. Much stilted English in titles.
CHARACTER OF STORY ..... Might have been beneficial during the war.
LENGTH OF PRODUCTION ..... About 5,000 ft.

All of you who skim through the trade papers know well enough that William Fox started this production at about the time the 18 to 45 draft order became a certainty. The original intention was to call the film "18 to 45" and exploit it as something out of the ordinary which would have been very appropriate and timely if Kaiser Bill hadn't gone and surrendered.

Nobody wants to blame Mr. Fox for having a production all dressed up with no place to go, and he seems to be making the best of the situation by cutting the film down and sliding it through his usual releasing channels. Of course it can't be the success it might have been a few months ago, or that it might be even now if the picture were of a higher calibre.

The whole thing appears overwrought and is played at a fast tempo that permits little opportunity for real characterization. The story is a bit episodic and jumpy, giving the impression of a lot of material thrown together without the discrimination needed to get truly artistic results. There's plenty of emoting and superficial excitement, but save in occasional instances when Charlotte Walker does some really appealing acting, they don't get down to the heart of things.

The American family dealt with is the kind that would please Teddy. The two eldest sons go off to war without a murmur and the father is more than ready to do his part when the 18 to 45 ruling gives him a chance. Dramatic conflict is obtained by making the mother a pacifist when it comes to giving up any more of her sons to the battlefields of France.

The feelings of the woman are sincerely conveyed by Miss Walker. The average audience will experience at least some sympathy for her when registration comes and her youngest son, just eighteen, and much under the influence of German pacifistic propaganda, is unwilling to register. The mother and her boy make a hasty trip to the seclusion of their country home, followed by the irate father.

They get some good scenes out of this family rupture, which is about to result in the patriotic parent dragging his son off to the registration booth when the bedraggled victims of a submarine make a landing on the shore near the country home.

Their entrance into the house is highly opportune. Seeing with their own eyes the consequences of German autocracy, both mother and son have a sudden change of heart and the boy, acompanied by his proud father, rushes off to place his name on Uncle Sam's list. An instance of the exaggeration which characterizes much of this film is found at the registration room where the director presented a struggling crowd of men suggestive of a mob scene, when as a matter of fact no such disorder existed on registration day.

Interspersed with the American end of the story are many scenes purporting to show the fighting in France in which the elder sons are engaged. These are for the most part passable but nothing to brag about. The romance between one of the sons and a French peasant girl is conventional movie stuff.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Emphasize Appeal of Mother Love. Go Easy on War Angle

Box Office Analysis for the Exhibitor.

Charlotte Walker in
"EVERY MOTHER'S SON"
Fox Production.

Now that it has become the fashion to try to forget the war element in pictures and exploit them as dealing with the reconstruction period, the Fox people probably will advocate some such camouflage in this instance. But it's going to be a hard job if you want to play fair with your patrons.

This is a conscription and war film from beginning to end and there is no getting away from it, so I would go very easy on the kind of billing intended to give a wrong impression.

"Every Mother's Son" is a good heart interest title and it is possible to play upon that without going very definitely into the nature of the story. In war or peace the mental suggestion of the words, "Every Mother's Son", is pretty certain to arouse a response in the heart of the woman who reads them.

The best chance for your women folk being pleased, and this is essentially a woman's picture, is in the performance of the star whose sincere personality is revealed effectively. In selecting pictures of Miss Walker try to get some bringing out the emotional intensity of her expressions at the time she is called upon to sacrifice her youngest son. Such pictures, in combination with the title, should attract attention.

Some of you may think it worth while to bring out the fact that this is an 18 to 45 draft picture with a liberal amount of war stuff. But generally speaking that doesn't look to me like a good angle to make a fuss about, particularly as the war end of the picture won't stand comparison with a number of other films now on the market. If you want a catchline you might try this: "If you had sacrificed two sons on the altar of patriotism and were asked to give a third, What would you do? See how Charlotte Walker answers the question in 'Every Mother's Son'." Another might read, "Between a mother's love of country and mother love for her sons—WHICH? See Charlotte Walker in 'Every Mother's Son'."

Western Dramas Win Patrons

Jack Gardner, the famous stage and motion picture star, appears in a number of western features, every one of which will win patronage for you. They are red-blooded stories of the open spaces, God's Great Out-of-Doors, with its wonderful scenery; its rugged men, sometimes lawless, but always human; its women, free and untrammeled by the conventions of society; with the dramatic action of feudist battles, where men settle their disputes with rope or gun. These thrilling features make the heart throb with an answering call to the whisper of the wilds. Book them all: "Land of Long Shadows," "The Range Boss,' "Men of the Desert," "Open Places," "Gift o' Gab," "The Night Workers."

Essanay
GEORGE K. SPOOR, PRESIDENT

George Kleine System

Distributors

Representatives at all General Film Exchanges

Griffith Puts Over Winner in His Latest Film. It's Human

D. W. Griffith Presents
"THE GREATEST THNG IN LIFE."
Artcraft.

DIRECTOR ..... D. W. Griffith
AUTHOR .....Captain Victor Marrier
SCENARIO BY .....Captain Victor Marrier
CAMERAMAN .....G. W. Bitzer
AS A WHOLE.....Splendid production with strong human interest element; war scenes presented in masterly fashion.
STORY.....Has a real theme apart from war, developed with keen comprehension of feminine nature in search of "the greatest thing in life."
DIRECTION.....Reveals the flawless technique expected of Griffith; always avoids the superfluous and makes much of seeming trifles that spell reality.
PHOTOGRAPHY .....Always superior
LIGHTINGS.....Excellent in getting beautiful modulations of light and shadow; never permit monotony.
CAMERA WORK.....Notable for the introduction of a new and artistic closeup suggestive of an impressionistic photograph. Effects gained by what may be termed "a soft focus."
PLAYERS.....Lillian Gish vivacious and charming; Bobby Harren registers fine characterization; David Butler and others add to story.
EXTERIORS.....Delightful to look at; largely because of excellent photography.
INTERIORS.....Richly furnished when situations demand it; always look like real thing.
DETAIL.....Includes significant incidents; subtitles give natural expression to the mood of the characters.
CHARACTER OF STORY.....Shows Germans as "the enemy", but doesn't harp on atrocities.
LENGTH OF PRODUCTION .....About 6,500 ft.

Griffith remains pre-eminent on account of what he doesn't do as well as what he does. When a scene has reached the "punch" point he uses the scissors, and the audience isn't bothered by the loose ends of dramatic action. He doesn't work with stereotyped characters because they are convenient; he doesn't show a German officer assaulting a woman because it has become the custom to present brutality in war films; he doesn't use a sledge hammer to pound home his meaning and he doesn't hesitate to tackle a delicate situation because there is danger of its not getting over.

Get "The Greatest Thing in Life" and you'll see what I mean. You'll see the difference between the output of a creative artist and the work of a conscientious craftsman who learns to do well something which others have done before him. There's a big difference and it is the difference that makes this a distinctly superior production.

Griffith took a story of character good enough to have been developed irrespective of the war angle, yet so devised that it appears to have its natural outcome in the world conflict. Lillian Gish is a French girl, vivacious to the point of seeming triviality. Living with her father, who runs a shop in New York, she seeks, under a cloak of laughter, the perfect man, the ideal love, the "greatest thing in life."

Bobby Harron is the incarnation of snobbery. He detests commonness in all forms, but incongruous as he feels it is, he is fascinated by the merry Lillian, who might love him if only he were more human. David Butler, a great stupid French boy, is all human, he is everything that Bobby is not, but he has no poetry in his soul. Lillian tests him with merry talk about Rostand's "Chantecler" and the Golden Bird. But to the French youth, a chicken is only a chicken and can never be anything else.

France calls them all—father, daughter and the dissimilar suitors—the France of shell-torn villages. Characters are tested in the crucible. The French materialist dies a valiant soldier, still declaring that a chicken is only a chicken; the snob, reborn a human being in the trenches, heads the American soldiers into the French village, occupied by the Germans to save the girl and her wounded parent.

This sketchy outline of the plot may suggest nothing new. It is the wealth of incident and characterization that make it throb with feeling. At first there is contagious animation in following the flirtatious Lillian through her days at the little shop. The performance of Miss Gish is a delight, while Harron supplies a striking portrayal of the snob.

There is humor here, and humor mingled with pathos when the scene moves to France. The war phases of the production, having suspense and thrills galore, are finely harmonized with the personal elements of the story. Be it noted to Griffith's credit that he defies precedent by not showing any assaults on defenseless women.

A high spot in the picture, one that gets over superbly despite its dangerous character, brings out the transformation of the snob, when, lying in a dugout with a dying negro soldier, he listens to the pathetic appeal of the hysterical man for one kiss from his mammy. Bobby brings happiness to the negro in his last moments by impersonating the mammy and kissing him.

Be Sure to Let Folks Know What You Have. They'll Come to See it

Box Office Analysis for the Exhibitor.

Some pictures are just artistic, some just business-getting, some are both, and I should say most decidedly that this is one of them. I don't care what kind of a house you are running; this Griffith offering is bound to please your patrons.

Don't worry about whether or not folks are getting their fill of war films. "The Greatest Thing In Life" isn't really a war picture; it's a picture with a mighty interesting group of human beings who happen to get mixed up in the war. There's a distinction here, and it's the kind of distinction that's going to make some productions live while others die.

The name of Griffith is enough in itself to assure interest, and in addition to that you have the two Griffith celebrities, Lillian Gish and Bobby Harron, to attract the crowd that remembers "The Birth of a Nation" and "Hearts of the World," not to mention numerous other pictures.

All that you need to do is to advertise in a big way and figure to hold the film long enough to profit by the word-of-mouth boosting which it is sure to receive. If you spend a litle money with your newspapers, it ought not to be difficult to get picture layouts along with more than the usual amount of reading notices dealing with the career of Griffith and the stars he has developed.

No doubt you will be supplied with plenty of effective lobby material of an artistic nature suitable to the character of the production. By all means get this if you can and don't worry about the return on your investment.

bear. True, the pictures of the particular star would be cut but the junk would be raised as in the past.

Some Ideas.

THE TRUST HAD SEVERAL AIMS WHICH WORK OUT AS FOLLOWS in my opinion, however mistaken I may be—

1st. To tie up the biggest stars.

2nd. To force the booking of a mass of junk on the exhibitor who had to take the junk or lose the stars.

3rd. By means of the mass of junk to exclude the trusts' competitors from booking dates until the whole competitive field of brother producers should starve to death (that's why Goldfish is squealing now).

4th. To tie in the better and stronger element of the defeated producers. They could thus be rendered harmless and act as banner carriers in the trust triumph.

5th. By controlling the marketing of films to cut the compensation of the stars while at the same time raising the price to the exhibitor.

6th. And most important of all, to afford a means of selling junk at increasingly higher prices all the time.

What Really Happened.

Here is WHAT REALLY HAPPENED. It worked out as I expected when I said on the floor of the Chicago Convention in 1916 that "no trust could ever control the showmen of America." (Many who didn't know what I foresaw and which they now see clearly, thought I was up in the air at the time).

The Independent Producers as in the General Film days, grew bigger and stronger. The stars woke up to the fact that they were being exploited. The exhibitor chaffed under galling contracts. The Independent Producers found they were not dead yet, took a new lease of life and ended the year poducing rather better stuff than the trust itself.

New stars, a half dozen, have been created, making the monopoly of stars a growing impossibility. The real Producer, THE DIRECTOR, a vital and tremendous factor hitherto unrecognized, has woken up to his own independence.

The Fact Still Remains That The Specialist Will Win.

The concern that specializes on producing will beat the exhibitor-producer or the producer-exhibitor.

The concern that makes in a year ONE fine, ONE great film will beat the concern that has half a dozen stalking horses, and a mass of junk.

"Who Will Be King Must Fall."

Let's make no bones about it. We can all overbuild any city. First National franchise holders can expand, United ditto. The trust ditto. But the fact remains that the laws of business will not cease to operate and he who will be King must fall, as Mr. Zukor as rightly said.

I believe I have said things that are thought by thousands and this being the case I think I perform a service to all in saying them. It may help clear the atmosphere and enable us to get to a sensible basis.

Yours for the exhibitor.

HERMAN J. BROWN.

27 Merino Bldg.,
Boise, Idaho.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervison.*

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BRUNTON STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

UNITED STATES
GOVERNMENT

"Big-city" crowds acclaim "UNDER FOUR FLAGS"

"UNDER FOUR FLAGS," the 3d U. S. Official War Film, has now scored memorable successes in many of the finest picture houses of America!

In New York, for instance, "Under Four Flags" played to "standing room only" at both the Rialto and the Rivoli Theatres, the week of November 17th.

Even with this liberal presentation, the New York populace clamored for more—with the result that Mr. Rothapfel upset Rialto-Rivoli tradition and arranged for a return engagement, beginning the week of December 1st, with remarkable success.

In Washington, "Under Four Flags" opened the new Metropolitan Theatre, the week of November 23d, and came back, by popular request, for a second run, the week of December 16th. It packed the house to the doors both times.

This dramatic war film has also played conspicuously successful engagements at the following picture houses:

Circle Theatre, Indianapolis—week of December 1st.

Stanley Theatre, Philadelphia—week of December 16th.

Shea's Hippodrome, Buffalo—week of December 15th.

Playhouse, Chicago—two weeks beginning December 2d.

Liberty Theatre, Kansas City—week of December 8th.

Odeon Theatre, St. Louis—week of December 8th.

Walnut Theatre, Cincinnati—week of December 8th.

Strand Theatre, Dayton—week of December 8th.

"UNDER FOUR FLAGS" *"goes over the top with a characteristic American bang,"* as one New York critic expressed it.

Everybody wants to see the pictures that feature so vividly the closing scenes of the world war.

Don't fail to book this authentic official United States Government War Feature for an early showing. The rental has been figured on a basis that permits of showing at regular admission prices.

Released in five reels.

Distributed through the WORLD FILM CORPORATION

FOR CALIFORNIA
except Sol. L. Lesser, State Council of Defense, San Francisco.

FOR MICHIGAN
Michigan War Preparedness Board, Lansing, Mich. (except Detroit and Wayne County.)

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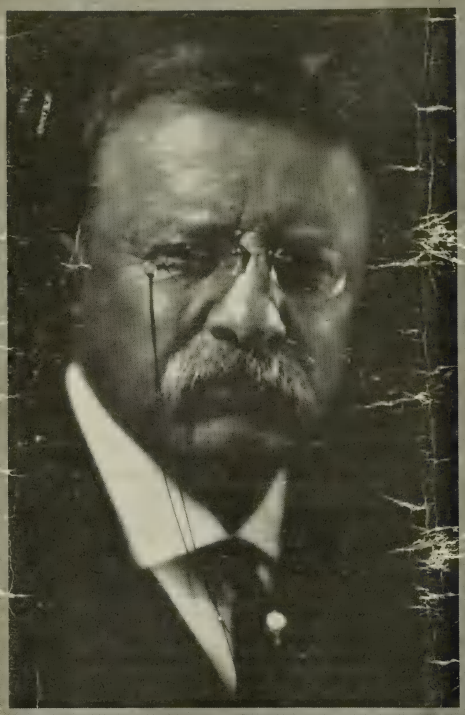
Through the Division of Films, Charles S. Hart, Director, Washington, D. C.



The Greatest

BOX OFFICE ATTRACTION

since motion pictures began

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, January 12, 1919. Vol. VII, No. 11. Price 25 cents

Adolph Zukor *presents*

WM. FAVERSHAM

in "THE SILVER KING"

A Paramount-Artcraft Special

"When We Say It's A Special, We Speak Webster's Language"

THAT'S what we told you about Paramount-Artcraft Specials before the first one was released.

We have kept our word. You know that and so does the public. Every special is a special in quality as well as box-office value.

"The Silver King" is one of those productions you have sought to fill that spot on your program that you have saved for something unusually big.

It's the sort of picture your people will thank you for.

"The Silver King" was written by Henry Arthur Jones. Burns Mantle made the scenario and George Irving was the director.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. VII. No. 11. Sunday, January 12, 1919. Price 25c

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Features Reviewed

Henri Krauss in ..... A VAGABOND OF FRANCE
Pathe ..... Page 3

Barbara Castleton in ..... WHAT LOVE FORGIVES
World ..... Page 5

Viola Dana in ..... THE GOLD CURE
Metro ..... Page 7

Vivian Martin in ..... JANE GOES A-WOOING
Paramount ..... Page 9

Harry Carey in ..... ROPED
Universal ..... Page 11

Dorothy Gish in ..... THE HOPE CHEST
Paramount ..... Page 13

Theda Bara in ..... THE LIGHT
Fox ..... Page 13

Cecil B. DeMille's Prod. ..... THE SQUAW MAN
Artcraft ..... Page 15

Gladys Brockwell in ..... THE CALL OF THE SOUL
Fox ..... Page 17

Harry Devereaux in ..... A SUCCESSFUL FAILURE
Triangle ..... Page 19

Fred Stone in ..... UNDER THE TOP
Artcraft Special ..... Page 23

Real Co-operation

Many times I have insisted that the various so-called exhibitor organizations and producer and exhibitor organizations which have been heralded as the saviours of the business, were all wrong, because they were chiefly organized for the purpose of exploiting some particular personages and have generally lacked the whole-hearted cooperation of all the exhibitors or all the producers.

The National Exhibitor organizations to date, (and I am speaking now of organizations like the National Exhibitors League), have always been more conversation than anything else.

I have gone on record many times with the statement that the National Association wasn't getting anywhere insofar as accomplishing the act of bringing about co-operation between the producer and exhibitor might be concerned.

When William A. Brady came out in the open this week and told Fred Desberg, representing the Ohio exhibitors that no assistance should have been expected from the N. A. M. P. I. when they were unable to pay their office rent, he disclosed the fact that should have been made plain to the Ohio exhibitors many months ago when they first came to the Association for assistance.

It is rather easy to understand why the average producer and distributor does not feel like worrying over organizations which are supposed to develop co-operation between producer and exhibitor, because the experiences of the past have shown these organizations to be decidedly inefficient.

It is certainly pleasant to note the undoubted interest created by the Ohio State Screen League's ability to come to New York with an organization which stands ready to do more than its share, and has evidenced this intention by raising a sure 'nuff fund for that purpose.

The Ohio State Screen League has already created a fund of more than $14,000. That's about as much money as any National exhibitor organization ever had.

Many of the producers and distributors failed to meet with Mr. Desberg when I requested them to do so last Tuesday, but to date Mr. Desberg has received several very substantial subscriptions from firms who did not send a representative to meet him at the Astor. Certainly the meeting called at the Astor by me at Mr. Desberg's request, has started something in the way of sure 'nuff co-operation between the producer and distributor interests, and the exhibitor interests, and I believe it will result in the accomplishment of great results in Ohio.

The N. A. M. P. I. seems to have passed out without anyone worrying very much except the chief mourner, Mr. Elliott who has various contracts to concern him, and a salary loss to be considered.

Most of the producers and distributors have never taken the N. A. M. P. I. seriously, except

(*Continued on page 24.*)

No adjectives of ours -no portrait of the Star -just—"what others Say"

"This classic will catch the whole country. The picture will jam the house after the first show."
—THE BILLBOARD.

"Tremendous is a big word, but not too big for 'The Heart of Humanity'."—WID'S.

"Causes an electric current to run through your body. Every situation has been put there to stir the emotions and awaken the sympathy. This production is an achievement."
—HARRISON in the M. P. News.

"Takes rank with the great masterpieces of the screen.—Exhibitor's Trade Review.

"Our advice is: go see 'The Heart of Humanity'."
—N. Y. TRIBUNE.

"Wonderfully mounted, splendidly acted, altogether beautifully done."
—MOTION PICTURE WORLD.

"THE HEART OF HUMANITY"

Allen Holubar's Super Production featuring Dorothy Phillips

Released thru Jewel Productions INC.

1600 Broadway New York

Decidedly French Film is Helped by Playing of Star

Henri Krauss in
"A VAGABOND OF FRANCE"
Pathe.

DIRECTOR .....Henri Krauss
AUTHOR .....Adapted from Jean Richepin's poem, "Le Chemineau."
CAMERAMAN .....Not credited
AS A WHOLE .....Very Frenchy production in atmosphere and treatment; more narrative than drama.
STORY .....Suggests fiction rather than fact; frequently fails to carry conviction.
DIRECTION .....Follows European traditions and permits considerable "acting."
PHOTOGRAPHY .....Very fine at times; generally clear.
LIGHTINGS .....Some artistic effects, notably in scenes of picturesque orchard.
CAMERA WORK .....Lacks variety, but for the most part good.
STAR .....May be recalled for his work in "Les Miserables;" gives interesting characterization.
SUPPORT .....Typical French cast; well suited to roles of peasants.
EXTERIORS .....Shots of farm give true atmosphere for the story.
INTERIORS ..... Meet requirements.
DETAIL .....Satisfactory according to the European method.
CHARACTER OF STORY .....Sex theme which may be dangerous for neighborhood houses.
LENGTH OF PRODUCTION .....4000 feet.

With a European audience this probably would go very well, for it possesses a number of good qualities according to French standards, both in the acting and in the production, but the whole affair is so far removed from the life of this country that it can't be expected to have a particularly strong appeal here.

Henri Krauss has a dominant personality and in many respects he is a superb actor, whose plea to fame with American fans is his performance in Pathe's famous adaptation of "Les Miserables." Some of your folks probably will recall this feature and may be interested in seeing Krauss again in a picture that affords him another opportunity for a strong piece of characterization. But outside of the acting of the star there's not much to give the film distinction.

The atmosphere of French peasant life is definitely established in the opening sequences, beautifully photographed on the farm of a sheep raiser, visited by "The Vagabond" in the course of his wanderings. He is attracted by Charlotta Barbier, cast as a buxom country girl, who looks with slight favor on the wooing of a jealous farm hand. Krauss immediately starts a roughly good natured courtship, which soon wins the heart of Charlotta. These scenes are played in a typically French spirit which may seem a trifle odd to fans unaccustomed to foreign manners.

"The Vagabond" is still stopping at the farm when an epidemic threatens to exterminate a valuable flock of sheep. We are asked to believe that the care-free wanderer has something of the mystic in his nature, enabling him to effect a cure where all others have failed. He is asked to remain as superintendent of the establishment, but the call of the road is so strong in his blood that he steals out of the house at night, leaving the woman he had won to her fate.

After a lapse of twenty years, Charlotta Barbier (who fails to denote a sufficient change in appearance) is shown as the wife of the farm hand whom she had jilted. But the father of her son is "The Vagabond". The youth has fallen desperately in love with the daughter of the farm proprietor, who will not listen to the match.

At this point they go after meller situations by showing the love sick boy on the verge of suicide, which the mother prevents, and then seeking relief in drunkenness. Once more "The Vagabond" reaches the farm. Following the meeting with his offspring, and a liberal amount of unrestrained emotion shared in by the trio, Krauss plans to straighten matters out.

Fortune plays into his hands very obligingly. The farmer's daughter is dying of grief because she can't marry her sweetheart. "The Vagabond's" success in curing the sheep is remembered and he is called upon to save the girl. Money doesn't tempt him; the price of the girl's life must be the father's consent to her marriage. Much of the final reel is devoted to Krauss casting a spell over the frightened farmer, who of course, falls for the plan that there may be a happy ending.

Louise Glaum
LOUISE GLAUM PRODUCTIONS CORPORATION
Current Release
"The Goddess of Lost Lake"

Call Attention to Krauss as the Hero in "Les Miserables"

Box Office Analysis for the Exhibitor.

Henri Krauss in

"A VAGABOND OF FRANCE"

Pathe.

Most of you exhibitors who have experimented with foreign made films, except when they are truly out of the ordinary, probably have found that they don't pull very well with an American crowd. One fundamental trouble is that they lack the little touches of natural humor which count a lot, even in a photoplay of a serious nature.

In the first reels of this there are some attempts at lightness, but they're not likely to register unless you happen to be catering to a largely foreign clientele. Americans that hail from Europe and recall the customs and traits of their native land should find entertainment in "A Vagabond of France," for it is their kind of a story in an atmosphere which is unmistakenly suitable.

If you want to play fair, it won't do to try to disguise the fact that this is a foreign product, for your fans will guess it immediately. The best chance might be to capitalize on the reputation of "Les Miserables" by playing up the name of Henri Krauss and calling attention to the fact that he was the hero in the greatest of all French classics.

The poem credited with inspiring the story won't mean a thing to the average American, so pass it by, using the title "The Vagabond of France," along with the announcement that the film presents France's foremost actor in a classic characterization. Try to work some mention of "Les Miserables" into all of your publicity.

TRIANGLE

Schedules for Early Release

Four plays varied in their appeal to suit the most exacting and diverse tastes of your present day audiences

CRANE WILBUR
IN "UNTO THE END"

MARY MacLAREN
IN "SECRET MARRIAGE"

ALMA RUBENS
IN "RESTLESS SOULS"

Baby Marie Osborne
IN "CHILD OF M'SIEU"

Observe the names of the featured players, Success has marked their past achievements.

Their presentation with capable players, in human interest pictures free from war themes—offers you the opportunity to satisfy that craving of your audiences for peace time entertainment.

Ask Your Local Triangle Exchange About the Plays that Please and Profit

Triangle Distributing Corporation

1457 BROADWAY NEW YORK

Really Nothing to Rave Over But Will Satisfy Uncritical Audiences

Barbara Castleton in

"WHAT LOVE FORGIVES"

World.

IRECTOR .....Perry Vekroff
UTHOR ..... Gardner Hunting
CENARIO BY ..... George D. Proctor
AMERAMAN ..... Sol Polito
S A WHOLE ..... Somewhat interesting but absolutely unimpressive; contains some good comedy bits that lift it decidedly.
TORY ..... Just what title suggests—the old stuff.
IRECTION ..... Developed old time situations fairly well but failed to bring pleasing star in limelight.
HOTOGRAPHY ..... Nothing out of the ordinary.
IGHTINGS ..... Generally clean cut throughout.
AMERA WORK ..... Just straight stuff.
EAR ..... Has quiet dignity and charm of manner that appeals.
UPPORT ..... Johnny Hines a riot; John Bowers likeable hero; Muriel Ostriche pretty and acted part of wild, naughty creature; Smiley satisfactory.
EXTERIORS ..... Few good; generally just fair.
INTERIORS ..... Ordinary
DETAIL ..... Many good comedy bits.
CHARACTER OF STORY ..... Will hardly offend.
LENGTH OF PRODUCTION .....About 4800 feet.

Somebody is at fault here—either the director or continuity writer, for despite the fact that Miss Castleton is featured as the star, Miss Ostriche has been given the floor for the most part. Of course Muriel's role figured largely in this, but it should at least have been on a 50-50 basis, since Barbara Castleton has so much personal charm that an audience will subconsciously look for her re-appearance from scene to scene, and consequently will feel that they've been cheated out of some of their just deserts.

This presents a very very old friend and is decidedly obvious, but nevertheless a situation which audiences watch closely to the finish even though they know just what it's going to be.

Briefly it concerns unsophisticated hero John Bowers who has been lured from the straight and narrow path by actress Muriel Ostriche, who leads him to believe he has wrecked her life He sets out next morning determined to right things, but she has in the meantime eloped with Smiley the wealthy old father of Barbara Castleton.

Later is developed a romance between hero and shero Barbara Castleton, and finally a marriage. When Muriel's hubby suffers financial straits, she has no further use for him. Circumstances again throw hero in her path and she threatens to expose him to his wife unless he comes across with some coin. Hero realizes that shero has overheard an argument between him and Muriel and he confesses his guilt to her, but her love prompts her to forgiveness, especially when she finds the woman in question to be the heartless, mercenary wife of her father.

We are handed quite a few genu-wine laughs from comedian Johnny Hines, who is just naturally funny. One incident particularly, where he is sitting opposite Muriel Ostriche in her dressing room while she is reading a letter. Here he gets a full glimpse of the latest in hosiery and without a title his exclamation is registered by his lips: "Oh-h-h-h, isn't it wonderful!" Most of the audience got this and it received a yell.

Another very funny incident was his "morning after" performance where he takes the ice out of the water pitcher and suspends it from the bedpost in a pillowcase, onto his forehead.

Miss Ostriche's characterization of the calculatingly cold and heartless little minx was typical. She was photographed to very good advantage, and wore some gowns made after the lo and behold fashion that suggested display with a capital D.

Again I say, it's too bad we didn't get considerably more Barbara Castleton for she certainly typifies charm and is mighty easy to look at.

Five Posters and Names of Four Popular Stars Prominent Display. Story Has no Merits

Box Office Analysis for the Exhibitor.

This production boasts of four popular film stars—Barbara Castleton, Johnny Hines, Muriel Ostriche and John Bowers. That ought to be a good thing to work since you certainly can't afford to exploit this from a story angle. The story's a very old one in theme and will be recognized immediately by any fan if you hit at it.

As this stands there is indeed nothing to rave over, but will your gang have sufficient justification to think—It's just passable as a regular routine program offering.

You are safe in promising some good comedy furnished by our impromptu comedian, Johnny Hines, who is really funny, and well liked by the average fan. You can recall his performance with Barbara Castleton in "Just Sylvia" which World has very recently released. He registered big in this and folks will look for more laughs from him.

The posters of the four principals mentoned above, including those of Miss Castleton and John Bowers, Muriel Ostriche and Johnny Hines, the latter in some comic pose and Miss Ostriche in showgirl outfit The title is typically suggestive of the nature of the story and of the kind that will attract an average audience, but a critical audience will hardly tolerate it.

In the way of catchlines, you might use something along the following; which is worm-eaten old stuff but always works: "Who is largely to blame, the man or the woman, for moral destruction? See 'What Love Forgives' for one version of it!" Or "What would you do, if shortly after your marriage, you found that your husband was honor bound to another. Would you forgive and forget the past in the happy present? See what Barbara Castleton does in 'What Love Forgives'."

Along the comic angle you might use the line in connection with a photograph of Johnny Hines, "Do you know a sure 'nuf cure for that 'morning after' taste? Come in and take a tip from Johnny Hines.'

THEODORE ROOSEVELT 1858-1919

The only great American whose achievements have been commemorated by the Motion Picture.

¶ We count it a rare privilege that we may at this time present to his admirers the world over a beautiful and stirring pictorial biography of the career of the most interesting American.

¶ That Americans will eagerly await and attend the Camera's tribute, which so vividly re-enacts the events which made him our best-beloved we feel assured.

"The Fighting Roosevelts"

An authorized Film version of the life and works of Colonel Theodore Roosevelt

Portrays the deeds that made him famous and the traits that made him loved

Roaring Comedy With Cute Bits of Romance Will Please

Viola Dana in
"THE GOLD CURE"
Metro.

DIRECTOR ..... John H. Collins
AUTHOR ..... Alexine Heyland
SCENARIO BY ..... John H. Collins
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Contains oodles of good hokum comedy that will get yells from any audience; atmosphere and players decidedly pleasing.
STORY ....Cute little comedy romance having to do with the famous Gold Cure for intoxicants. Adaptation from story "Oh, Annice!" which appeared in Woman's Home Companion.
DIRECTION .....Created artistic atmosphere and played up hokum comedy in real mirth provoking manner; romantic bits nicely handled.
PHOTOGRAPHY ..... Beautifully artistic
CAMERA WORK .....Secured very picturesque locations.
STAR .....Decidedly cute and appealing and wins laughs in comedy bits.
SUPPORT .....William P. Davidson handsome 'ero; others very good.
EXTERIORS ..... Great!
INTERIORS ..... Very good.
DETAIL..... Plenty of sure fire comedy bits, and good titles.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION .... About 4,700 feet.

Viola Dana is a little willuness of the very lovable type and puts over a real funny one in "The Gold Cure." It is doubtful whether all your fans ever heard of the famous cure for drink, and will consequently wonder where in heaven's name, the title comes in. It is up to you to decide whether or not to enlighten them on this pont, since the knowledge might lend an altogether misleading angle to the production. It is really a good comedy with sufficient romantic bits to evenly balance it, so as to make it worth while.

This starts off with Viola Dana and her friend Elsie McLeod bemoaning the fact that the only live wire left in their small community has been "landed" and consequently the two "peaches" are up a tree. Viola starts something by scattering tacks over the road so as to waylay eligible tourists. It was a good bit of business on the director's part to have the first vehicle happening along, to contain a family of negroes instead of a hero.

Next Fred McGowan speeds along with Detectuff Fred Jones on his trail. He is thrown from his car and taken to Viola's home, where her father, a doctor, mends his broken members, deeming it necessary that he remain there indefinitely. She wires his Uncle Mike and is met at the telegraph station by the detective who informs her she's housing a drunken maniac. This she is loath to believe since she has decided that McGowan, a blonde, is the man for her friend Elsie, her preference being a tall, dark man.

When Uncle Mike in the person of William P. Davidson, appears, Viola meets him with extended arms, he being "Tall and dark and handsome." Here we get a little romantic mixup, with Viola, coupled with McGowan desiring hero Will Davidson, and Elsie, thrown together with hero, wanting McGowan.

Willun Detectuff still seeks his prey and hires some roughnecks to drag Fred off to a sanitarium for drunkards. We get some excruciatingly funny bits of business when Viola, decked out a la Charlie Chaplin, has the hired man take her to the sanitarium as a subject for their care. She is placed in the hands of the Doctor there, who borders closely on to 7 feet, and they pull a dissolve of the Woolworth Building. This was good. The whole incident inside the sanitarium, showing their cure methods, was a riot, it ending with Vola getting McGowan out of the place by nailing up the Doctor in a pillory.

They reach home to find the detectve, with somebody else's "Uncle Mike," who claims that the boob was trailing the wrong man, which explains everything. The final sequence shows Viola coming into her own as Aunt Mike to Hero William Davidson, and Elsie McLeod happy with her blonde. Others in the cast were Howard Hall.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Let Title Alone But Feature Star and Resort to Trick Advertising

Box Office Analysis for the Exhibitor.

Viola Dana in
"THE GOLD CURE"
Metro.

You can't go wrong by booking this because it's really funny and your folks will enjoy it. Viola Dana scores a hit as a clever little comedienne and is decidedly cute and appealing. Her name has considerable box office value as a star since she has done very many good pictures with Metro.

Use plenty of photographs of Miss Dana, together with some of William P. Davidson, for he sure is the handsome boy. If you can secure any photographs of some of the inside scenes of the sanitarium, it might create considerable interest, since surely they're suggestive of roaring comedy.

It is doubtful whether a large majority of your fans will associate in connection with the title, the cure for drunken maniacs, and it might be just as well to let it slide by without explanation since they might get the idea that it is undesirable subject material. However, for the benefit of those who do know, play up the fact that it is wholesome comedy which they'll surely enjoy and laugh at. You can play it up as the story of two little "peaches" and how they got their ideal men. You might mention, for the benefit of your women folk, that it's an adaptation from the story "Oh, Annice!" which appeared in the Woman's Home Companion.

In the way of catchlines, something along the following lines might excite interest: "How did you land your husband? Did you search for him, lure him or lasso him? Or did you do what Viola Dana did in 'The Gold Cure'?" or "Is your husband a booze comedian? Come in and see 'The Gold Cure'—Viola Dana might suggest a way out."

Another good line might be: "Girls, did you ever get into a romantic tangle with your girl friend? Did you have the man she wanted, and she the man you wanted? See Viola Dana in 'The Gold Cure'."

DUSTIN FARNUM
in
"THE LIGHT OF WESTERN STARS"

An Eloquent Telegram:-

T191GY 51
Kansas City Mo 1130am Jan 7

United Picture Theatres Of America Inc.
1600 Broadway NY

We opened Sunday in our twelfth street theatre with Dustin Farnum in The Light Of Western Stars to capacity business despite bad weather and street car strike. The most pleasing western picture we have ever played. Surely every exhibitor will line up with United after seeing this wonderful production. Congratulations Mr Berst.

Richards and Flynn.

NEXT RELEASE JANUARY 26 **KITTY GORDON in "ADELE"**

UNITED PICTURE THEATRES of AMERICA Inc.

1600 BROADWAY J. A. BERST, Pres. NEW YORK

Weak Comedy Doesn't Register, Star Has Conventional Role

Vivian Martin in

"JANE GOES a-WOOING"

Paramount.

DIRECTOR .....George Melford
AUTHOR .....Edith Kennedy
SCENARIO BY .....Edith Kennedy
CAMERAMAN .....Paul Perry
AS A WHOLE .....Doesn't impress; too artificial to get out of class of conventional "movie" stuff.
STORY .....Makes stab at humor and pathos, but is generally weak and unconvincing.
DIRECTION .....Correct enough without bringing much inspiration to bear on difficult material.
PHOTOGRAPHY .....Poor in spots; a number of scenes hazy.
LIGHTINGS .....Frequently too uniform, or chalky on players' faces.
CAMERA WORK .....Passable.
STAR .....Rather colorless in role that has marked limitations.
SUPPORT .....Niles Welch lacking in emotional expression; Spottiswoode Aitken gives conventional interpretation of crotchety old millionaire.
EXTERIORS .....None to speak of.
INTERIORS .....Properly furnished.
DETAIL .....A few good bits showing the McKenzie twins; little to attract special attention.
CHARACTER OF STORY .....It may bore, but it can't offend.
LENGTH OF PRODUCTION .....4383 ft.

This is such a spineless sort of story that it doesn't register anything in particular. It's just flabby "movie" stuff, with nothing really new in the way of plot or characterization, and lacks the little touches that sometimes put across a picture which is deficient in substance. The treatment isn't expert enough to lift the story out of the rut.

For a basic theme, the author took the familiar situation of a wealthy, irritable old codger who hasn't much use for his money-spending nephew. Before he dies he is determined to write a play and to assist him in this he advertises for a hard-working stenographer. Vivian Martin gets the job.

The one unusual feature of the plot concerns Vivian's adopting twins whose father has deserted them. Because her limited funds won't permit increasing her household expenses, the girl places the children in an orphan asylum, rejecting the offer of marriage from Casson Ferguson, a humble but persistent suitor. With her first week's pay Vivian gets the kids out of the asylum and gives them a home in her little flat. Scenes introducing the youngsters provide some of the few really human incidents in the picture.

The other angle of the plot, with Niles Welch as the hero, traces somewhat sketchily his luke-warm love affair with a young society woman who wants to marry him and share in the fortune which she believes Niles is due to receive. This element of the story is never made to carry conviction and during the first reels the chief interest centers in the characterization of Spottiswoode Aitken who, between outbursts of rage, dictates his play to the little stenographer.

Before it is completed he dies, having left a will giving all of his fortune to Vivian, with the stipulation that whatever is necessary shall be devoted to the completion and production of the play. It happens that the surprisingly unselfish young woman has taken a fancy to the neglected nephew and, continuing to live her life quite as though she had not suddenly acquired millions, Vivian puts through a scheme by which the youth becomes a tenant of the house she occupies.

Niles finds a job and is getting along quite contentedly in his humble quarters when it develops that there is still a chance of his regaining the fortune, which is reason enough for his society sweetheart to return and suggest that they marry as originally planned. An attempt at pathos which doesn't get over very successfully, shows the little stenographer's grief at the prospect of losing the man who has come to typify her ideal of romance.

Of course in the end, the play having been produced and her right to the fortune having been established, Vivian makes the heroic sacrifice to be expected of a perfectly good shero, by destroying the will and allowing Niles to have his uncle's money. She also decides that he isn't very much of a man after all and that for life companionship she prefers the good natured crudity of Casson Ferguson.

In the cast are Herbert Standing, Helen Dunbar, and Byrdine Zuber.

Pass it Through Quietly For There Isn't Anything to Brag About

Box Office Analysis for the Exhibitor.

You've got to expect a weak one now and then and if you're tied up to a regular program there is little to do but smile and make the best of it, figuring on getting something particularly good on succeeding days in order to keep up the reputation of your house.

If you're catering to regulars and don't feel that you can afford to make promises that won't be carried out, I'd go very easy on this one and trust to the loyalty of Vivian Martin admirers, who may be satisfied with her even if there's nothing in the story to arouse any enthusiasm.

Although Edith Kennedy has written a number of scenarios for Miss Martin, Lila Lee and others, her name can't be expected to signify much to the average fan who remembers players but doesn't bother much about the others concerned in a production.

As long as you can't bank on the reputation of the author, or the publicity attaching to an adaptation of a well known book or stage play, there's nothing to boost except the star's name linked up with the titles of photoplays in which she has gained a reputation. Miss Martin's list includes "Little Miss Optimist," "The Sunset Trail," " The Trouble Buster," "Molly Entangled" and "The Fair Barbarian."

Niles Welch doesn't appear to particular advantage in this, but he is recognized as a more than ordinarily popular leading man and on that account it would be wise to give him liberal mention in your publicity.

Possible catchlines might read: "She looked for romance and found it in a flat. If you don't believe that wealth may be a poor substitute for happiness, see Vivian Martin in 'Jane Goes a-Wooing.'" Another one, "Don't judge a man by his manners. Vivian Martin tried it in 'Jane Goes a-Wooing' and almost got fooled."

E.K.Lincoln
Starring in

FIGHTING THROUGH

DIRECTED BY W. CHRISTY CABANNE

Branded a coward he fought not for his life but so a girl might escape worse than torture

DISTRIBUTED BY
The W.W.HODKINSON CORPORATION
THROUGH PATHE EXCHANGE, Inc

las Plenty of Speed and Action to Interest Average Audience But is Rather Inconsistent

Harry Carey in
"ROPED"
Universal.

IRECTOR ..... Jack Ford
UTHOR ..... Eugene B. Lewis.
CENARIO BY ..... Eugene B. Lewis
AMERAMAN ..... John Brown
S A WHOLE .....Has plenty of action and keeps moving but many incidents too much overdrawn.
TORY .....Old basic idea with slight variations fairly interesting.
IRECTION .....Certainly keeps things moving at speedy tempo and developed good comedy bits as well as bits of pathos.
HOTOGRAPHY .....Satisfactory.
IGHTINGS .....Not particularly effective.
AMERA WORK .....Acceptable.
TAR ..... Wild and woolly and will appeal to those who like rough Western types.
UPPORT .....Miss Gerber played satisfactorily but photographed to very poor advantage; mother's characterization much too exaggerated; others acceptable.
XTERIORS .....Some very good; generally fair.
NTERIORS .....Held to atmosphere.
ETAIL .....Many over-reached bits of business in story construction.
HARACTER OF STORY .....Nothing to offend.
ENGTH OF PROD. .....About 5400 ft.

If your fans like speed and action somewhat on the ill Hart type, then you're safe in booking this, beuse it never slows up. The story is not to be taken riously and fairly runs wild, little thought being given consistency.

Harry Carey is a particular type popular amongst rtain audiences. I doubt whether he has any ataction for an elite set, but he generally puts his charterization of a ruff and ready Westerner over and it gisters with the middle classes.

This particular production tends greatly towards exgeration, both as to characterization development and e treatment of situations. They pull some bits of siness here that any child could recognize as being uch too much, but anyway, this is a movie pure and nple, so why worry.

It presents the situation of Neva Gerber, society el" answering an ad. in the matrimonial column, inserted by Harry Carey, uncouth Westerner. Harry has the millions but not the social veneer and is met with open contempt by shero's mother when he comes to New York in answer to shero's letter. But financial straits compel shero's mother to marry her to the ruff Westerner who establishes her in a luxurious home.

Mother is always master and mistress of occasions and has one round of social festivities in which hero figures only as the check-signer. She also encourages a no-account idler in his attentions to her daughter until such time as she could arrange a divorce between shero and hero.

After innumerable incidents in which Harry figures as the goat, they pile it on thicker by having mother-in-law preventing him from seeing his newly born baby.

The last reels bring him back West in time to prevent his enemy from completing his "doity woik" in cutting his water supply for the cattle. In hero's absence, mother gives the child into the nurse's keeping, telling her daughter that the child died suddenly. Just about this time Hero Harry receives a wire from the butler to come home immediately since there's crooked business in the air. When he arrives he overhears mother's arrangements with a lawyer to divorce him from his wife. This and the fact of his baby's death, so infuriate him that he puts her out.

The end brings hero back his wife and baby whom he found after a search through the dumps of the slums. They pull a ruff and tumble fight, in which the no-account idler gets more than his share. The final sequence shows Carey, his wife and kid truly happy in the West, in the absence of overbearing mother-in-law.

As it stands, the offering is faulty in many respects but slides along smoothly and at a speedy tempo which helps considerably in sustaining to a degree, the interest.

The characterization of the mother was altogether too overdrawn and it's going to be hard to convince many an audience that a mother would act in the cold-blooded, malignant manner which this one did.

Another ridiculous thing was to have the whole gang of ranchmen come from Arizona to New York twice the first time, to bring hero back to the ranch, and then again to help find his chee-ild. You don't find them doing it in real life in such numbers, especially with the present cost of traveling.

larry Carey's Followers Will Come in on Strength of His Name. Trick Lines About Matrimony

Box Office Analysis for the Exhibitor.

As a routine program offering, you can get by with is easily without serious complaint. Frankly, it's not e kind of offering to book in a first class theater— , no. But for an average good-natured audience it ll pass muster since it certainly has plenty of action d speed, and never falls short of situations, even tho' e situations don't all savor of consistency.

Harry Carey has undoubtedly a large following in rtain communities. He himself is good and certainly ts his characterization over in a manner that should stify a higher quality of production.

In the exploitation of this, Harry Carey is the name play up, for to his followers that has a particular gnificance and they'll go to see it just because he's it. Being a Harry Carey production, the title will nvey the impression that this has to do with cattle and rough riding. Make it clear to them that such is not the case. You can do this by using the two words, under the title, bracketed, "Into matrimony." That ought to arouse some interest.

In the way of catchlines you might use something along the following lines: "Rudyard Kipling said, 'East is east and west is west and never the twain shall meet.' But does this apply in the case of a cultured New York Society girl and a rough, uncouth Westerner. See 'Roped' with Harry Carey and think it over." Or another line might be "Were you 'Roped' into matrimony by a newspaper column? Harry Carey was, and he got himself into quite a mess, until,—— See for yourself how things abruptly took a change for the better between Neva Gerber and himself in 'Roped.'"

Unusual Comedy Goes Over Strong on Account of Exceptional Treatment and Fine Acting

Dorothy Gish in
"THE HOPE CHEST"
Paramount.

DIRECTOR .....Elmer Clifton
AUTHOR .....Mark Lee Luther
SCENARIO BY .....M. M. Stearns
CAMERAMAN .....John Leezer
AS A WHOLE ..... Light and humorous nearly all the way; a number of scenes register big laughs.
STORY.....Not remarkable in itself, but as handled in adaptation makes basis for high class comedy.
DIRECTION .....Keeps out of the rut by getting novel twists to situations; never allows action to drag.
PHOTOGRAPHY .....Fine; a number of truly artistic bits.
LIGHTINGS.....Cleverly handled to bring out atmosphere of interiors.
CAMERA WORK .....Successful in shooting scenes from unexpected angles; shows ingenuity and a praise-worthy effort to get away from the conventional.
STAR .....Her eccentric comedy method goes over strong; plays every situation for all there is in it.
SUPPORT.....Richard Barthelmess manly hero; George Fawcett and Sam de Grasse give telling characterizations.
EXTERIORS .....Not many
INTERIORS .....Classy all through; millionaire's home luxuriously furnished.
DETAIL.....Sub-titles help to put humor across; effective flash at end showing players' feet instead of the usual clutch.
CHARACTER OF STORY .....Wholesome comedy romance.
LENGTH OF PRODUCTION .....4,686 ft.

Perhaps Lillian Gish appropriated a trifle more than her share of girlish beauty, but Dorothy sure did get even by grabbing a big piece out of the family funny-bone and keeping it for her very own. It runs all through her anatomy and just won't let her arms or legs behave. She's a rag-time comedienne with all the pep of a jazz band, and she's a character actress, too. Some combination, but she's there both ways and that's one of several reasons why "The Hope Chest" is a winner.

There are laughs all through this, along with dozens of chuckles, and I don't think they owe their existence to Mark Lee Luther's story, although the plot makes a sufficiently strong skeleton to support the situations devised by a clever scenario writer and Director Elmer Clifton. Treatment and acting are the real factors in making the film the success it seems sure to be.

They keep out of the rut by doing pretty nearly everything just a little bit differently. The cameraman shoots from unexpected angles, Dorothy and Richard Barthelmess don't make love like ordinary young movie folk, Sam de Grasse shows something new in the way of a millionaire father who tries to get his son out of an "unfortunate" marriage and George Fawcett as a cheap vaudeville actor, is the most genuine two-a-day comedian that ever jumped a board bill.

Dorothy is a ragtime waitress in Papa Sam de Grasse's de luxe confectionery establishment which son Richard is expected to inherit. The trouble is that the son doesn't see anything but Dorothy, from the first time he catches a glimpse of her giving her own interpretation of the latest dancing steps. With characteristic independence, she scoffs at the suggestion of making a date with the young millionaire who becomes all the keener to develop her acquaintance because she's so stand-offish.

They pull a novel sort of wooing when Richard follows Dorothy to an excursion beach and finally forces his way into her good graces. These early sequences have plenty of laughs and set a pace which is kept up as the story advances to a hasty secret marriage followed by the necessity of the boy's breaking the news to father.

A sample of the unique humor running all through the film is found in the antics of Dorothy when she is awaiting an introduction to hubby's family. Reverting to her usual habit when she becomes nervous, she does a peppy ragtime dance in the dignified drawing room, not realizing that her newly made relatives are spectators.

Papa de Grasse insists that the marriage shall be kept secret and that the girl be introduced as a cousin. Along with the story, as it is adroitly developed to make the most of the complications that arise in the millionaire's home is another plot thread which has a touch of pathos in presenting the relationship of the girl and her lovable old actor-father, delightfully portrayed by George Fawcett, who has a hand in bringing the newlyweds together in their proper relationship.

Completing an altogether excellent cast are Kate V. Toncray, Carol Dempster and Bertram Grassby.

Promise Something Different and Give Star a Lot of Boosting

Box Office Analysis for the Exhibitor.

Really good comedies, given a finished production and appealing to audiences of the better class, are so difficult to find that when something of the calibre of "The Hope Chest" comes along, it shouldn't be missed if you have a chance to play it.

You'll find that this picture has genuine individuality, in the way the story is handled and in the acting of Dorothy Gish and the players supporting her. Most folks are looking for something new on the screen and you are perfectly safe in assuring them that this keeps out of the rut all the way through.

The laughs are based on characterization and situations so amusing in themselves that there is no need to rely upon hokum or slapstick stuff to get the crowd going. Miss Gish possesses a contagious animation. From the moment she appears on the screen the audience inevitably responds to her mood. There is just the right touch of heart interest and suggestion of pathos to give the picture variety.

It is doubtful if "The Hope Chest" will mean much as a title to most of your fans, despite its having been published in book form. You might try however, the usual stunt of getting co-operation from your local booksellers, if there is any chance. The real advertising appeal, however, should be worked along other lines, with first prominence given to the star who has appeared in so many notable productions and is gaining a still bigger reputation as one of the most distinctive of screen comediennes. Don't forget to mention George Fawcett and others in the cast, for all the players add considerably to the strength of the offering.

The Same Old Theda in a Picture True to Type; Poorly Produced

Theda Bara in

"THE LIGHT"

Fox.

DIRECTOR ..... J. Gordon Edwards
AUTHORS ....Arthur Reed and Bret Page
SCENARIO BY .....Adrian Johnson and Charles Kenyon.
CAMERA MAN ..... Not Credited.
AS A WHOLE ..Typical Theda Bara meller without redeeming qualities in production.
STORY ..... Attempts to show the awakening of a soul in "The wickedest woman in Paris"; artificial in construction.
DIRECTION .....Permits a lot of "acting" and doesn't bother much about fine points.
PHOTOGRAPHY ..... Mostly poor.
LIGHTINGS.....Decidedly chalky on players' faces.
CAMERA WORK ..... Passable.
STAR ..... The same old Theda, who doesn't get very far in registering soulful expressions.
SUPPORT ..... They never let you forget they are actors; George Renevant approaches burlesque.
EXTERIORS ..... Some fair, other just ordinary.
INTERIORS .....For the most part have a "setty," studio appearance.
DETAIL ..... Nobody worries about inconsistencies.
CHARACTER OF STORY ..... Theda Bara.
LENGTH OF PRODUCTION ..... 4,700 feet.

When a producer hasn't anything else to fall back upon he is likely to revive the old alibi that there is an audience for any kind of a picture. No doubt Bill Fox can turn to his books and show that Theda Bara is a very nice little money maker and on that account justifies films of the calibre of "The Light".

But whether or not Theda draws in some communities, because of her reputation as a sensational vamp, the fact remains that from nearly every photoplay standard this is a cheap production catering to the least worthy element among picture fans. They can't even boast of first class settings and a well photographed film as an artistic compensation for what is lacking in the story and the acting. Excepting to folks that respond to the mannerisms of the Fox star, this will seem pretty poor entertainment.

Theda doesn't offer anything new in the narrative of the "wickedest woman in Paris," who is suddenly inspired by a desire to do her part for France in the European war. Her reputation, however, is very much against her and when she applies at the Red Cross office for recognition as a nurse, she is refused by a thug-like looking individual, supposed to be the superintendent.

The poor woman is frightfully hurt by the rebuff and airs her grievance by being slightly more ill-tempered than usual with the man who is supporting her. As a background for the incidents resulting in Theda's patriotic inspiration, there has been a chance meeting at a restaurant with a young sculptor who thinks that he sees a great soul in Theda's face, if only some man had the ability to awaken it.

While the sculptor is battling in the trenches, prior to losing his sight, his ideal woman is hitting the pace a bit faster than ever in Paris. Becoming bored with her keeper and his foolish companions, Theda visits an Apache hangout where she takes a sudden fancy to the roughest of the Apaches, even to the extent of inviting him to come to her home after the den has been raided. They ring in quite a bit of rough stuff between the Apache and the woman's lover, preparatory to Theda's jumping over the traces entirely and starting off with her new found friend.

It happens, oh so fortunately, that while Theda is buying the tickets for parts unknown, she meets her blinded sculptor-soldier at the station and suddenly decides that he is the man for her after all. With a fine disregard of probabilities, she leads him off to a beautiful estate in the country and tenderly cares for him while he moulds a statue modeled after her features.

When the Apache turns up, Theda merely kills him and when the discarded lover appears, she is supposed to give such a convincing illustration of an awakened soul that the old roue magnanimously takes the responsibility for the murder and leaves the woman to develop her spiritual life with her sympathetic mate.

The entire story is so far removed from life that it would be a waste of time to point out minor inconsistencies. In the cast are Eugene Ormonde, Robert Walker, and Florence Martin.

Steer Clear of This Unless You Are Catering to Followers of the Fox Star

Box Office Analysis for the Exhibitor.

As a box office possibility, this is on a par with the average Theda Bara picture and whatever the artistic qualities, it is no doubt true that it is possible to make money out of the film if you have established a following for the star.

But if you're aiming to build up a steady bunch of regulars in a conservative community which is unaccustomed to pictures of this class, I certainly wouldn't endanger the tone of my house by making a sudden break into the frankly sensational style of picture offered here. It may mean easy money with a certain crowd, but for the sake of one or two nights it doesn't pay to antagonize the more important element in your town.

Providing you are running the film, you might as well go the limit in sensational advertising, making a point of the story dealing with the fast set of Paris and presenting the life of Apaches in their underground resorts, contrasted with that of a petted favorite of Paris boulevards. Probably some of the paper distributed by the Fox organization will give a sufficiently lurid idea of the theme portrayed.

There's not much new to be said concerning Theda Bara, unless you want to indicate that in "The Light" she has an unusual character, developing from unmitigated wickedness to spirituality, owing to the influence of a man who recognized the best in her nature. A catchline suggested by the Fox people, which is in keeping with the film, reads: "A tale of the wickedest Madonna who ever wore a halo." I'm not exactly advising you to use this line, but at least it is in keeping with the subject matter.

The KEY TO POWER

E. W. HAMMONS Presents this

SUPERB 6 PART SPECTACLE OF LOVE AND HEROISM

Directed by WILLIAM PARKE

From Scenario by
Caroline Gentry & E. Lloyd Sheldon

ITS THEME - THE COAL CRISIS - TOUCHES EVERY HOME, AND THE EXHIBITOR IS SURE TO CASH IN ON ITS BIG VITAL APPEAL

RELEASE DATE SOON

Address all communications to

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 Seventh Avenue New York

Holds Interest From Start to Finish. Has Excellent Cast and Artistic Distinction

Cecil B. DeMille's Prod.
"THE SQUAW MAN"
Artcraft.

DIRECTOR .....Cecil B. DeMille
AUTHOR .....Edwin Milton Royle
SCENARIO BY .....Beulah Marie Dix
CAMERAMAN .....Alvin Wykoff
AS A WHOLE .....Corking. Holds the interest right straight through because of whole-hearted sincerity of flawless cast. Registered with wallop.
STORY .....Adaptation from novel certainly fine for screen purposes; story incidents well tied together to sustain heart interest.
DIRECTION .....Made each characterization ring true and register convincingly; skillful in the subtle treatment of delicate situations.
PHOTOGRAPHY .....Varied from excellent to just good; generally clean cut.
LIGHTINGS .....Some splendid effects.
CAMERA WORK .....Intelligent use of closeups and good angles.
PLAYERS .....Elliott Dexter's performance registered with a bang; Ann Little impressed with her sincerity as did Miss McDonald. Others very good indeed.
EXTERIORS .....Many exquisite moonlight and garden scenes at beginning then shifted to ordinary Western atmosphere.
INTERIORS .....Luxurious settings in opening reels; changed to fit atmosphere of story.
DETAIL .....Many excellent touches.
CHARACTER OF STORY .....Will not offend.
LENGTH OF PRODUCTION .....About 5300 ft.

Certainly this latest production of Cecil B. DeMille is a winner. Full recognition should be given his directorial ability in the turning out of such an excellent bit of work in this new screen adaptation of Edwin Milton Royle's widely read novel. Artistry is the keynote of the entire production, from the viewpoint of human characterization study as well as the fine, realistic treatment of each situation. Comparing this with the first screen version of the same film gives an excellent conception of the marked advance of motion pictures as an art.

In the opening reels we get some moonlight and garden scenes in which the lighting and photographic effects are remarkably picturesque and pleasing to the eye. Any class and type of audience is bound to recognize the artistic excellence of composition in these, and it helps in creating right from the start the impression of finesse and classy distinction.

But most worthy of mention is the intelligent selection of the cast. Each individual role portrayed registered conviction and sincerity. Elliott Dexter particularly stood out in his interpretation of a real honest to-goodness he-man white to the core, and he made you believe it. Ann Little gave an honest portrayal of the role of the Indian girl, and abandoned any attempts at registering beauty in her chief concern of genuine characterization.

Miss McDonald as the unhappy society wife was forcible in the part and was photographed to splendid advantage. Thurston Hall as her husband was well cast as was Jack Holt, the western bad man.

The picturization of "The Squaw Man" follows closely along the lines of the novel. The opening situations present an eternal triangle problem, involving Miss McDonald as the unhappy wife of Thurston Hall with Elliott Dexter as the other man. At the wife's suggestion, Dexter leaves England, in order to avoid impending disaster, and the following scenes establish him on a ranch.

The incidents leading up to his marriage with the Indian girl were skillfully handled in a subtle manner that will not fail to impress and register big with any audience. Here's where the hall-mark of good direction shows plainly.

The final scenes in which the heart-broken Indian mother shoots herself because of being deprived of her five year old son, are pathetically touching, having been presented in a manner that gets right under your shirt.

Taken as a whole, this offering is decidedly worth while from every angle. The most critical of audiences will find it rich in entertainment value and heart interest.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Give Director's Name Prominent Display, Well Known Title Will Surely Attract

Box Office Analysis for the Exhibitor.

Cecil B. DeMille's Prod.

"THE SQUAW MAN"

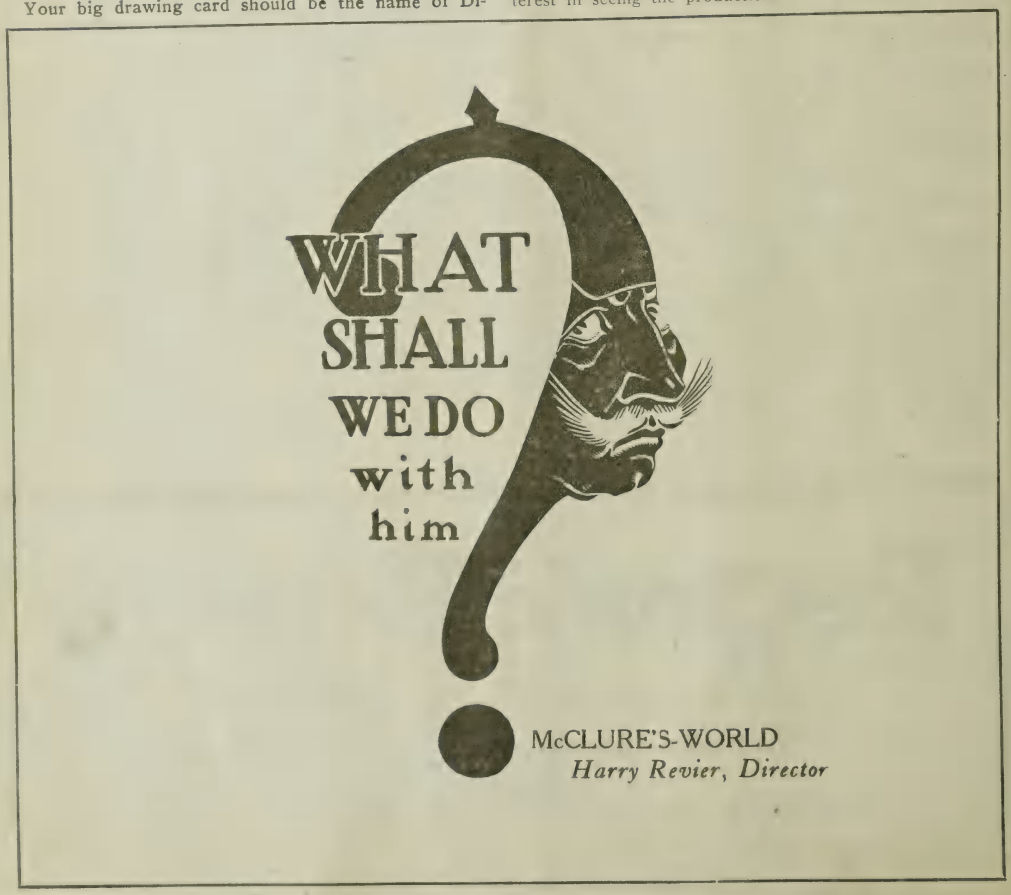
Artcraft.

This really justifies your making a lot of noise because it's just about as much worth while as your fans can expect or wish for. In the first place, it's a Cecil B. DeMille production, which typifies classic distinction and artistry, and generally a well selected cast.

If possible and you'd certainly not make a mistake in doing so, I'd get this for more than one day's run, because your folks will surely talk about it when they come out and pass on the good word to others. If you go about your advertising in the proper way, you'll have no difficulty in cleaning up. You can boast of an excellent cast featuring Elliott Dexter, remembered for his fine performance in "Old Wives for New" and many others; Ann Little, Thurston Hall, Kathryn MacDonald and Jack Holt.

Your big drawing card should be the name of Director Cecil B. DeMille. If you are conducting your theater along sure fire methods, your fans ought to be well acquainted with his name and ought to momentarily associate in its connection, such productions of merit as "Old Wives For New," "We Can't Have Everything" and "Till I Come Back To You." If you have not done so heretofore, make it your business to have your fans look for the name of a director for good productions, for beyond the shadow of a doubt, it is the director who makes a production what it is. Hammer this fact hard by playing up big the name of prominent directors always mentioning their other fine films.

Another point to help you is the fact that the novel from which the screen version has been adapted is well known and has been widely read and your fans will recognize in the story material good screen possibilities. Cooperate with your local bookseller in suggesting to your fans that they lose no time in securing a copy of the book since it will add greatly to the interest in seeing the production.



Sex Meller Gets Across Despite Antiquated Basic Theme

Gladys Brockwell in
"THE CALL OF THE SOUL"
Fox.

DIRECTOR ..... Edward J. LeSaint
SCENARIO BY ..... Dennison Clift
CAMERAMAN ..... Friend F. Baker
AS A WHOLE ..... Doesn't register anything particularly new, but has enough dramatic force to carry it over as a passable offering.
STORY ..... Gives Gladys Brockwell the type of emotional work for which she is suited; old theme reasonably well handled.
DIRECTION ..... Goes after dramatic climaxes and keeps things moving; delicate situations presented without offense.
PHOTOGRAPHY ..... Varies; some good shots.
LIGHTINGS ..... Satisfactory although they don't bother much about artistic effects.
CAMERA WORK ..... Very fair; mostly straight stuff.
STAR ..... Emotes convincingly and arouses sympathy for wronged woman.
SUPPORT ..... Charles Clary and William Scott work along conventional "movie" lines; generally efficient cast.
EXTERIORS ..... Beach and water scenes in opening reels do very well.
INTERIORS ..... Nothing out of the ordinary.
DETAIL ..... Medical treatment which saves life of child shown at unnecessary length.
CHARACTER OF STORY ..... Won't offend.
LENGTH OF PRODUCTION ..... About 4800 ft.

For a sex film put together according to a familiar formula this does very well. It has about the usual proportions of villainy, heart appeal, sympathy aroused by the wronged woman and mother love expended on the child whose very existence is the cause of a heap of trouble.

Gladys Brockwell is quite at home in this sort of thing. She acts feelingly and generally succeeds in giving interest to emotional scenes that wouldn't have much value save for the appeal of the players interpreting them. The story in the present instance is an old friend whose twists are too well known to fool anybody, but your women folks, in particular, may be expected to welcome it because there is such a lot of sex stuff.

The shero is a trained nurse and a perfectly good girl who becomes the victim of William Scott, portraying a doctor who doesn't bother about playing fair. They get sympathy for Gladys right at the start by making it clear that she is not to blame for the happening which has such far reaching consequences.

Never having loved Willun Scott, the father of her illegitimate offspring, who is cared for by a kindly nurse, the unhappy shero, still clinging to the hope of patching up her life, allows herself to fall in love with Charles Clary, an explorer. They are married without the secret of the past being disclosed. Whenever she gets a chance, Gladys visits the child, affording an opportunity for the appealing sort of sentiment between mother and daughter, which is sure-fire stuff with women folk.

In due time Willun Scott returns to mess things up rather badly. Because he happens to be a friend of Gladys' hubby, he does, what no sane man would do under the circumstances, accepts an invitation to become their house guest. The author needed some such convenient, if improbable arrangement, in order to prepare for the climax.

With the three points of the triangle under one roof it doesn't take long to kindle an emotional fire. Entering the house inopportunely, as all movie husbands will, Clary overhears his guest making some comment about a chance to redeem his soul. This observation, along with the downcast attitude of Gladys, for whose ears it is intended, leads the explorer to believe that there must be something rather important which he has not discovered.

Then the daughter, still kept under cover, becomes dangerously ill, and the panic stricken mother, accompanied by the father, forgets discretion and hurries to the bedside. By this time Willun Scott is genuinely anxious to redeem his questionable past and it is his medical skill that saves the child's life. They play these scenes for all the heart appeal in them and get full dramatic value out of the inevitable clash between the husband and the betrayer.

Everything is satisfactorily settled for all concerned when Scott leaves for another arctic trip and the child becomes a part of the united family. Lydia Yeamans Titus is well cast as the nurse and Nancy Caswell is an attractive child.

Go After Folks That Are Looking For Sensational Sob Stuff

Box Office Analysis for the Exhibitor.

William Fox is staking his cash on a pretty safe bet when he backs the sex film as a good drawing proposition. But don't expect any particularly fine points in this for it isn't superior in a technical way. It's just plain meller with the usual heart interest appeal. As a program offering it is up to the average standard.

You may count on the treatment of the illegitimate child theme being careful enough to avoid giving offense, but it would be wise to let your folks know that you are offering a sex picture so that they may be prepared for what they will get. Providing you make this point clear, mothers can't blame you if they take their children to a film which isn't the most healthful sort of thing for young minds.

The name of Gladys Brockwell is so definitely associated with vamps and "wronged gel" roles that she may be counted upon to attract patrons that are looking for entertainment of this type. To identify Miss Brockwell clearly, don't fail to call attention to a number of her past releases, some of which you have probably shown.

In this instance, I wouldn't be afraid of giving a sensational touch to my advertising, making the most of "The Call of the Soul" as a title likely to attract people on the watch for sob stuff. Pictures showing the mother and daughter together will help to emphasize the mother love theme which plays a large part in the story Try catch lines along this idea: "She loved her husband, but the other man was the father of her child. What did she do? See Gladys Brockwell in 'The Call of the Soul'."

AN ANNOUNCEMENT BY

CLARA KIMBALL YOUNG

I HAVE SERVED NOTICE UPON THE C. K. Y. FILM CORPORATION OF THE TERMINATION OF ALL CONTRACT RELATIONS BETWEEN THAT COMPANY AND MYSELF, BECAUSE OF SEVERAL FLAGRANT VIOLATIONS OF THE TERMS OF THE AGREEMENT, UNDER WHICH MOTION PICTURES HAVE HERETOFORE BEEN PRODUCED FOR DISTRIBUTION THROUGH THE SELECT PICTURES CORPORATION.

"CHEATING CHEATERS" WHICH I HAVE JUST COMPLETED WILL BE THE LAST PICTURE DISTRIBUTED UNDER THE FORMER EXISTING ARRANGEMENT.

SIGNED:-
CLARA KIMBALL YOUNG

Decidedly Inferior Offering. Hands Out Laughs But That's All

Harry Devereaux in
"A SUCCESSFUL FAILURE"
Triangle.

DIRECTOR ..... Arthur Rosson.
ASSISTANT DIRECTOR ..... Dick Rosson.
SUPERVISED BY ..... Allan Dwan.
AUTHOR ..... Robert Shirley.
CAMERAMAN ..... Not Credited.
AS A WHOLE ..... Hokus pokus comedy meller contains laughs, but altogether unimpressive....
STORY .....Ten-Twent.-Thirt. type meller centered about the "waluable poipers."
DIRECTION ..... Dragged this out unnecessarily and just let things happen by virtue of carrying on the plot.
PHOTOGRAPHY ..... Ordinary.
LIGHTINGS .....Uniform; no attempt for effects.
CAMERA WORK .....Just ordinary straight stuff.
STAR ..... Attempted to get laughs and succeeded.
SUPPORT ..... Winifred Allen cute shero; others just acceptable.
EXTERIORS ..... Just fair.
DETAIL ..... Didn't worry them.
CHARACTER OF STORY .....Harmless and not to be taken seriously.
LENGTH OF PRODUCTION .... About 5,000 feet.

Holy Cat! When will some folks begin to realize that it's the 20th Century we're living in, instead of the pre-historic ages when people didn't know nothin'. Present day audiences will not stand for this inferior type of "movie" without kicking, and it never gets any further than tending to injure the general fillum business.

Here we get the situation of the Chief of Police withholding from the leader of a Reform Committee, some "waluable poipers." The Chief is helpless to convict him since reform leader witnessed a shooting some ten years prior, in which the chief shot another man over a gambling fight.

The reform leader engages Harry Devereaux, unsuccessful lawyer, to get the "poipers" and convict the chief grafter. Harry is in love with Winifred Allen, the Chief's daughter, and doesn't want to be personally involved in the affair, so he steps out of it by putting the Mayor on the job. Here we find the Mayor entering upon the scene in which he actually sees the Chief collecting grafted money, and they pull the title: "For the honor of our city, I will overlook this now, but never again." Sounds plausible, doesn't it?

After dragging out some more footage in which wild chases and holdups and shooting figure largely, we get the man who was supposed to have been shot, coming back from the dead, as a secret service agent, who has the "goods" on the Reform Leader, in reality a dangerous spy. This, in order to furnish a way out for the chief.

Throughout the offering, we get much incidental love stuff between Harry Devereaux and Winifred Allen, and the final sequence brings about the inevitable clutch.

This thing is decidedly "movie" like and painfully inferior. They pull a lot of stuff that never even borders plausibility. For instance, there's a bit where the lawyer substitutes the door of his office with that of his artist friend's next door. He goes to the doors, and one two three, removes them from their hinges, without tools, just as easily as one would lift a pencil from a desk. He was a lawyer, mind you, not a carpenter.

Harry Devereaux has a rather pleasing personality and is really the one redeeming feature of this production, but quite frequently, he over-reached in his attempts for laughs.

Winifred Allen is pretty and appealing, but hasn't much to do outside of flirting with and smiling at Harry Devereaux. The others were just acceptable, nothing more.

"The Pacific Coast is the Logical Place to make Release Prints"

The Sanborn Laboratories, Inc.

is the logical place on the Coast to do your release print work. We control exclusive rights on the Handscheigh Color Process. Super excellency is the reason for our making release prints for Douglas Fairbanks, Authors Photoplay Co. (Anna Luther Releases), "Smiling Bill" Parsons Comedies and the sample print work of at least ninety per cent. of the big productions made on the West Coast.

SANBORN LABORATORIES :: Culver City, Los Angeles, Cal.

Dodge This if You Can. If Not, Slide by Noiselessly. Has no Merits

Box Office Analysis for the Exhibitor.

Harry Devereaux in

"A SUCCESSFUL FAILURE"

Triangle.

Don't worry about this. It isn't worth it.

If you've got it coming your way whether you want it or not, I'd suggest that you slide it by as noiselessly as you can. Keep mum about the plot. It has nothing to recommend it, nothing new in the way of story material.

If you cater to a gang who insist upon knowing what's what before they come in, then tell them it has to do with a penniless, unsuccessful lawyer who won the girl of his heart, and incidentally enough cash to turn failure into success.

You might use some photographs of Harry Devereaux and Winifred Allen, since they present a good-looking young pair. Often, that is sufficient to drag some people in.

In the way of catchlines, you might use something along the following lines, heading your copy with the word "If" in caps, underneath using one sentence following another, on separate lines: "You hadn't a sou to your name," "And were deeply in love," "And knew the girl was willing," "But you couldn't propose without having a roll" "What would you do if somebody dropped $5,000 in bonds right into your hands, from a passing taxi? See Harry Devereaux in 'A Successful Failure'."

My advice to you would be just to announce it as your program offering, without any further ado.

New Method of Processing Film Gives Highest Quality

Mr. George K. Spoor spent years in having perfected a processing machine that would produce a uniform, high grade development throughout the length of the film, and which would at the same time eliminate the tremendous waste of the old processing methods.

He succeeded in obtaining a quality in prints that surpasses any yet produced. This has been proved not only by tests under the most exacting conditions, but through the actual processing of millions of feet.

The results of these years of work and experience are now offered to you.

Talk to our sales manager, Mr. Charles F. Stark, in regard to price and service.

SPOOR-THOMPSON PROCESS

LABORATORIES, 1333 ARGYLE STREET, CHICAGO.

Sales Office and Service Bureau, 110 West 40th Street, New York City. Telephone Bryant 1490

Short Stuff

One of the most welcome happenings of the past week for exhibitors who are looking for short comedies of a refined tone is the return of Mr. and Mrs. Sidney Drew, whose two-reel releases are now being distributed by Paramount. "Romance and Rings," the first of them, is well up to the standard of these two very human comedians, who have a faculty of getting real humor out of the small things of everyday life

The story here is nothing more than an enlarged treatment of the old incident, in which the groom appears at the wedding ceremony without the necessary ring. The beauty of it is that with slight material, Mr. and Mrs. Drew have produced an excellent two-reeler, replete with the small bits of business that mean so much in a comedy of this type. Something brand new in the way of an introduction is shown, with K.C.B., of New York American fame, pictured at his typewriter, writing in his well known style information about the production and the players.

The typewritten page, as it comes from the machine, is reproduced on the screen This is a good novelty.

Most of the Bruce Scenics are the real thing in subject matter and photography, but they can't all be expected to duplicate the beautiful quality of "The River Gray and The River Green," released by Educational. They've made a real nature poem out of this and from first to last the photography is superb. If you are looking for a scenic, you can't go wrong in booking this

Pathe reports considerable demand for the Baby Gloria Joy comedies which seem to run along on a fair level of elementary humor. The last, "Corinne Come Here," issued in two reels, has enough action among a lot of kids at a children's home and the sort of rough comedy to be expected in a film of this class. It may go very well in some houses, especially at matinee performances.

If you're looking for a real novelty and something in one reel that is likely to make more of an impression than the average feature, take a look at Pathe's unique series under the general head of "Analysis of Motion." I understand that they're going to carry the idea through in various sports, which will be distinctly worth while if subsequents reels come up to the standard of the baseball issue.

According to the introductory title, these pictures were taken eight times under the normal speed of movement This may not sound as though it would produce comedy, but the result as applied to baseball players in action pitching, batting, sliding to bases, etc., sure will get a rise out of your folks, even if they're not baseball fans. I happened to see this run along with a high class program and it went over bigger than anything else

"Cupid's Day Off" is a two-reel Mack Sennett comedy but Director Edward Klein must have had an off day when he made it. The film doesn't size up very well in the number of laughs it is apt to get from fans who look for something out of the ordinary in these releases. Of course there's plenty of action, but it's sort of a hodge-podge loosely strung together with a lot of old trick stuff that doesn't mean much. Ben Turpin, Charles Lynn, Alice Lake and Tom Kennedy are in the cast

A Pathe Harold Lloyd comedy, under the title of "$5,000," has enough humorous situations, along with a conventional but still amusing plot, to make a first rate one-reeler. Lloyd's mock seriousness is effective in the role of a youth who must get $5,000 before he will be considered as an eligible son-in-law. After trying various schemes without success, he finally gets a check for $5,000 from the girl's father

"Tell It To The Marines," a Paramount comedy by James Montgomery Flagg, has been very enthusiastically received at New York theatres. James Montgomery Flagg promises to be listed among such notable comedians as Mark Twain and George Ade, judging from the hit his screen comedies score . . . and an artist besides! Why is it that some folks can do so many things while others can't do nuthin'?

Olin Howland, the guy who put the length in limbs, figured as the pacifist sweetheart of Beatrice Tremaine, secret service agent—not of the horn-rimmed spectacle type either. Olin got the gate, and incidentally his diamond ring back, early in the offering, because Beatrice wouldst have nought of the peace-loving male.

Anyway, tho' Olin entered the picture, a gentle, spiritless, opposed-to-physical-violence sort o' creetur, he walked out glowing with honors, having captured a Hun through sheer brute force, as well as the heart of beautiful shero Beatrice. The final sequence shows him in the first row line of a company of Marines, none too speedy for Olin, who wants to be the "first of The First To Fight."

I want also to suggest that some of our title-writers get a broader angle of wit and brilliancy by noting Mr Flagg's successful efforts

Ask the EXHIBITORS MUTUAL *About*

SESSUE HAYAKAWA *in*
"Bonds *of* Honor"

BESSIE BARRISCALE *in*
"All *of* a Sudden Norma"

WILLIAM DESMOND *in*
"Life's a Funny Proposition"

and

Martin Johnson's "Cannibals *of* the South Seas"
Billie Rhodes in "The Girl *of* My Dreams"
Henry B. Walthall in "And a Still Small Voice"

Released *by*
EXHIBITORS MUTUAL
DISTRIBUTING CORPORATION

Robertson-Cole Company
Bankers and Exporters
For the Producers

Business Getting Possibilities Good on Account of Star's Popularity

Fred Stone in
"UNDER THE TOP"
Artcraft.

DIRECTOR ..... Donald Crisp.
AUTHORS ..... John Emerson and Anita Loos.
CAMERAMAN ..... Henry Kotani.
AS A WHOLE ..... Too forced to register as first class comedy; popularity of star the best asset.
STORY ..... Doesn't look reasonable enough to pass as life like, so they present it as a dream.
DIRECTION ..... Makes the most of star's acrobatic ability, which is the chief feature of the film.
PHOTOGRAPHY ..... Nothing remarkable, but generally clear.
LIGHTINGS ..... Not much attention paid to artistic effects.
CAMERA WORK ..... Successful in getting shots of Fred Stone in difficult positions.
STAR ..... Plays in good natured vein and works hard to put across stunts on the screen.
SUPPORT ..... Ella Hall passable as the shero; James Cruze, Sylvia Ashton and others do all that the story permits.
EXTERIORS ..... Scenes around circus tent carry appropriate atmosphere.
INTERIORS ..... Conventional.
DETAIL ..... Some of the sub-titles draw laughs; bits of circus life contribute to picture.
CHARACTER OF STORY .... Entirely harmless.
LENGTH OF PRODUCTION ..... 4,309 feet.

It's too bad that Fred Stone didn't draw a better story for his second picture appearance. He hasn't yet had a really fair chance to show whether or not his type of comedy can be put across on the screen with the effectiveness that has made his name famous on the stage. In time, Fred may get just the right kind of material; then he ought to start something, for he has a mighty likeable personality and when it comes to trick stunts he's in a class by himself.

This misses on the story, which is too forced to be convincing, a condition that authors John Emerson and Anita Loos, apparently recognized, otherwise they would not have turned it into a dream, which doesn't help even a little bit. The plot hasn't the dream quality. There aren't the elements of fantasy and poetry needed in a dream story and nobody is likely to be impressed by this old trick of trying to get out from under unconvincing situations.

Stone's acrobatics are the real thing and, of course, it is highly appropriate that he should appear in a circus picture. Many of your folks may be counted upon to enjoy a number of the scenes, considered individually, even if the production in its entirety leaves a negative impression.

They set the circus atmosphere in the prologue, introducing a boy who attends a traveling circus and champions the little daughter of the manager when she is threatened by roughs. Having returned home, filled with thoughts of the circus, the boy starts a show of his own, taking the part of the tight-rope walker himself. The fall from the rope accounts for the 4,500 foot dream to follow.

Stone's introduction as a house painter, pursuing his calling at the perilous point of a church steeple, is effective, as is his unconventional descent. Soon the circus comes to town and with it memories of the long ago, when, as a boy, he had come to the aid of the little girl who still accompanies her father's troupe. The old circus man dies suddenly, leaving his daughter and the show property which she inherits under the guardianship of two veteran members of the company, who turn out to be first class crooks. They scheme to get control of the circus, not knowing that their former running mate, Sylvia Ashton and her crafty son, James Cruze, are after the same easy money.

The plot hinges on the efforts of the crooks to get the better of defenseless little Ella Hall and Stone's opportune intervention on her behalf. Playing the game of a glib lover, Cruze is about to marry the girl when the faithful house painter comes between them. Saved, for a few moments, the persecuted Ella is again jeopardized by the circus men who figure on hypnotizing her into marrying one of them.

There is action galore in the scenes preparatory to Stone's triumph as the saviour of the girl. The picture is benefited, however much the plot may indicate a convenient arrangement, by the agility of the star in the use of all varieties of circus apparatus during the sequences dealing with his catch-as-catch-can conflict with the shero's pursuers. Included in the cast are Lester LeMay, Guy Oliver, Charles Ogle, and Noah Beery.

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"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Circus Story, Passing as a Dream, Is Too Forced to Convince

Box Office Analysis for the Exhibitor.

Fred Stone in

"UNDER THE TOP"

Artcraft.

I can't see this as a really first class film from a technical angle, but in the matter of advertising possibility, it is there all along the line. As a business getter it is quite likely to go ahead of pictures of more intrinsic merit.

In point of genuine popularity among theater-goers in small towns as well as cities, Fred Stone is one of the safest bets among the high priced stars corraled by the Famous Players-Lasky people. He has toured the country frequently enough to become generally known as a stage comedian of the highest character and his following is pretty certain to turn out to see what he does in pictures.

Just to make certain that your folks identify him correctly, word your reading notices so that mention is made of the famous team of Montgomery and Stone who appeared in various plays, preferably naming those which visited your town. By consulting newspaper files it will be a simple matter to get exact dates as well as names and to work publicity on the line that Fred Stone, after a lapse of so many years (giving the number) is returning in his photoplay triumph "Under The Top". There's no danger of a comeback on this, because the film is not poor enough to make your regulars think that they have been fooled.

The title is decidedly catchy and circus stories have more than the average appeal. You might exploit this on a circus basis, dressing your lobby accordingly and using throw-a-ways of the circus type. To start the film appropriately, have a baritone in a clown costume sing the prologue to "Pagliacci".

(*Continued from page* 1.)

that they considered it a good goat and a beautiful means of passing the buck when exhibitors or others came to them asking for help.

This is a business where the producer and distributor is naturally on one side of the counter and the exhibitor on the other. Most of the producers and distributors are in keen competition with one another.

Anyone who has dreamed that the Utopian day has arrived when all of these varying interests might seriously get together for whole-hearted co-operation is asking too much. If such a thing had been possible, the millions of dollars that have been wasted in the film business because of this very keen competition and lack of co-operation, would have been saved long ago.

The N. A. M. P. I. will not be missed.

The Ohio State Screen League is a wonderful step in the right direction.

When we get unit organizations in the various States of a strength equal to that of the Ohio State Screen League, then the exhibitors will be in a position to come to the producers and talk to them as an organized unit on such points as legislation, and it is hardly necessary that the producers and distributors have an organization to meet these exhibitors because the past has shown that the expenses of such an organization are for the most part wasted on the salary of someone who is wished into an executive position to take care of the office of that Association.

We certainly need exhibitor organizations in the various states and I am glad to note that they are developing with genuine strength.

I can't see any real need for an organization of producers and distributors unless these producers and distributors are anxious to pay salaries to some poor soul who may need a job.

If you have not as yet seen Mr. Desberg I would suggest that you get in touch with him. The Ohio State League wants to know which producers and distributors are anxious to help with this very important educational campaign which is to be conducted in the State of Ohio.

Wid Gunning

WID'S DAILY BINDERS $1.75

A binder keeps your copy orderly and makes it readily convenient for reference.

Louis B. Mayer

Announces the Second

Anita Stewart Picture

"A Midnight Romance"

By Marion Orth

Author of "Price of a Good Time" and "Borrowed Clothes"

A Lois Weber Production

First of the

Lois Weber-Stewart Productions

PRODUCED BY

ANITA STEWART PRODUCTIONS Inc.

Made In America

"We fought 'em cleanly. We routed 'em. Why, when we got goin' they ran like bunnies with a prairie fire at their heels. But; say, 'Mom' I can't begin to tell you the whole story. It's too big.

'MADE IN AMERICA'

will do it for me though. I was in camp while they were taking it. Come on, folks! Let's go an' see it. Sis! Get 'Mom's' wraps. Dad, you're coming. too."

This unusual series will get the whole family in the habit of attending your theatre Regularly

Eight Episodes. One Released Each Week.

Produced and Directed by Mr. Ashley Miller.

Published and Distributed by the W. W. HODKINSON CORPORATION, thru' Pathé Exchange, Inc.

PRODUCED WITH THE CO-OPERATION OF THE GOVERNMENT THRU' THE DIVISION OF FILMS

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VII, No. 18. Sunday, January 19, 1919 Price 25 Cents

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MYRON SELZNICK

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In a Series of Eight Pictures Yearly

Beginning with

"Up Stairs and Down"

Direction - CHARLES GIBLYN

SELZNICK PICTURES

Corporation

501 FIFTH AVENUE NEW YORK

There is an Index in This Issue

To Exhibitors Who Book D. W. Griffith's Artcraft Pictures

IT is necessary for the Famous Players-Lasky Corporation to withhold until release date the complete synopsis of D. W. Griffith's Artcraft release, "A Romance of Happy Valley." The denouement of this extraordinary play is, I believe, a situation entirely new to the drama of stage or screen. The privileged few of us who have seen "A Romance of Happy Valley" believe sincerely that it probably is the tensest scene, the strongest in heart interest that Mr. Griffith ever has done.

Because of the novelty of this situation, Mr. Griffith naturally is anxious to protect it from any unscrupulous persons who might attempt to take it for their own use before the release of "A Romance of Happy Valley."

To help first run exhibitors, however, Mr. Griffith has permitted us to communicate in confidence a complete synopsis of the story to the managers of the exchanges of the Famous Players-Lasky Corporation.

These managers have been instructed to divulge in strict secrecy the complete story to first run exhibitors who are entitled to know the entire plot—that they may arrange their exploitation accordingly.

After the first run showings, of course, there will be no further need for secrecy as then the ownership of the plot of "A Romance of Happy Valley" will be established.

ADOLPH ZUKOR.

Los Angeles, January 13th, 1919.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. VII, No. 18. Sunday, January 19, 1919. Price 25c

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Features Reviewed

Bessie Love in ..... THE ENCHANTED BARN
Vitagraph ..... Page 3

Madge Kennedy in ..... DAY DREAMS
Goldwyn ..... Page 5

Elsie Ferguson in ..... HIS PARISIAN WIFE
Artcraft ..... Page 7

Madeline Traverse in ..... THE DANGER ZONE
Fox ..... Page 9

Ruth Clifford in ..... THE GAME'S UP
Universal ..... Page 11

E. K. Lincoln in ..... FIGHTING THROUGH
W. W. Hodkinson ..... Page 12

Alma Rubens in ..... RESTLESS SOULS
Triangle ..... Page 13

Kitty Gordon in ..... ADÈLE
United Picture Theat. Inc. ..... Page 15

Carlyle Blackwell in ..... LOVE IN A HURRY
World ..... Page 18

Lila Lee in ..... THE SECRET GARDEN
Paramount ..... Page 19

David G. Fischer in ..... THE LAW OF NATURE
David G. Fischer Prod.—Arrow ..... Page 21

Constance Talmadge in ..... WHO CARES?
Select ..... Page 23

Clara Kimball Young in .. CHEATING CHEATERS
Select ..... Page 25

William Faversham in ..... THE SILVER KING
Paramount-Artcraft Spcl. ..... Page 26

Screen Classics Inc. .. WHY GERMANY MUST PAY
Metro ..... Page 27

Wallace Reid in ..... THE DUB
Paramount ..... Page 29

Louis Bennison in ..... OH, JOHNNY!
Betzwood Film—Goldwyn, Dist. ..... Page 32

News of the Week in Headlines

Monday.

H. B. Warner signs with Jesse D. Hampton for eight pictures.
United Pictures-World Film deal pending.
Monte Blue to join Lasky to play leads.
Tom Wise to produce "Mr. P. T. Barnum" for Robertson-Cole.
Triangle announces first release schedule since November.

Tuesday.

Mutterings of big moves in Los Angeles.
Hiram Abrams says artistic life of stars threatened.
Robertson-Cole open offices in Los Angeles.
Mrs. Carl Laemmle dies.
Ohio State Screen League reports on campaign fund

Wednesday.

Small towns in Pacific Northwest hit hard by "flu."
State Department arranges for shipments to Russia.
Edwin Carewe to direct Anna Q. Nilsson for Metro.
Fairbanks reported with First National.
Charlie Chaplin decides to rest awhile.
St. Louis churchmen protest "Salome."
Sunday closing fights on in New England and Indiana.

Thursday.

Stanley Booking Office secures quarters in New York.
Fred Kent succeeds Y. F. Freeman as general manager, Triangle Dist.
Pirates very active in Cuba.

Friday.

Griffith, Mary Pickford, "Doug" Chaplin and Hart combine. Upset plans of nation wide booking combination.
Griffith explains why combination was necessary.
F. W. Whitmarsh and Walter W. Irwin elected to Famous-Lasky directorate.
Marcus A.. Beeman quits Division of Films to represent Robertson-Cole in London.
Picture and theatrical interests combine to oppose proposed 20 per cent Government tax on admissions.
Famous Players secure rights to Hall Caine's "The Woman Thou Gavest Me."

Saturday.

Indications point to First National having a good chance to distribute for Griffith, Pickford, Chaplin, Fairbanks, Hart combination.
Bill filed in Congress seeks to have Federal supervision of pictures.
Split reported between Jesse D. Hampton and J. Warren Kerrigan.
Metro annual meeting on.
Sam E. Rorke forms new company.

The Cameo Girl ~

--LEONCE PERRET--
Presents

DOLORES CASSINELLI

BLENDING EVERY HUMAN EMOTION
WITH THE HEIGHTH OF SCREEN SKILL
IN

"A SOUL ADRIFT"

By Leonce Perret ~ Directed By Mme. Alice Blache ~ Under The Supervision Of Leonce Perret

The ASHES and DYING EMBERS OF A GREAT LOVE ARE FANNED INTO FLAME AND REKINDLED ANEW BY THE CONSTANCY, FAITHFULNESS AND DEVOTION OF A WOMAN

PERRET PRODUCTIONS Inc.
220 WEST 42nd STREET NEW YORK

Slight Story Provides Slender Material For Five Reels

Bessie Love in

"THE ENCHANTED BARN"

Vitagraph.

DIRECTOR ..... David Smith.
AUTHOR ..... Grace H. L. Lutz
SCENARIO BY .....Kathryn Reed
CAMERAMAN ..... C. Seeling
AS A WHOLE ..... Slight romance, pleasing in spots, but not strong enough for five reels.
STORY ..... Adaptation of novel; leading role suits star's personality.
DIRECTION ..... Permits some draggy sequences, but shows discrimination in handling Miss Love and other players.
PHOTOGRAPHY ..... First rate.
LIGHTINGS ..... Generally good though not out of the ordinary.
CAMERA WORK ..... Passable.
STAR ..... Much as she has appeared in previous productions.
SUPPORT ..... Answers the purpose with J. Frank Glendon in the role of hero.
EXTERIORS ..... Scenes photographed in the country have charm.
INTERIORS ..... Mostly conventional.
DETAIL ..... Doesn't call for particular comment.
CHARACTER OF STORY ..... Fragile and harmless.
LENGTH OF PRODUCTION ..... About 4,265 feet.

Despite the fact that this is based on a book of novel length, when boiled down to the plot essentials needed for a five reel feature, the material is slender. Without sacrificing any of the vital points of the story, it would not be a difficult matter to eliminate at least two reels of the inconsequential action shown here, and have a more satisfying picture as a result.

There are two threads to the plot, but one, which may have been important in the printed narrative, fails to impress you as real on the screen. What interest the picture possesses is due to the experiences of the heroine in her search for a country place, however humble, where her mother may recover health. It is a story of pathos and charm in the parts concerning Miss Love and her family, whereas the melodramatic element, dealing with a band of swindlers, doesn't get across, and might almost as well be dropped.

It is easy to take an interest in the little stenographer who is the main support of her invalid mother, and in bringing out the spirit of home life in its more unselfish aspects, Director Smith has done very well, although even here some scenes, which become little more than repetition, could be curtailed.

On her day off, Miss Love searches for some place where they may live in the country at a monthly rent not to exceed $15. After repeated discouragement, she locates a deserted barn which to her presents all sorts of enchanting possibilities. The owner proves to be the son of a New York financier, and as might be expected, he immediately falls for the charm of the appealing ingenue.

They get some comedy and quite a bit of appeal out of a detailed depiction of the incidents contingent upon the family's occupying the barn converted into something approaching a home. Miss Love plays these scenes with considerable spirit and feeling and in her expression registers a telling note of pathos when the mother, for whom she has planned so carefully, first sees the unpromising structure and says "Why it's only a barn." It is bits like this that will give the picture its best chance.

The melodramatic angle of the story shows how the little stenographer is instrumental in saving the fortune of the millionaire and his son, who are about to be swindled in a mining stock proposition. She overhears the conversation, and informs them of the true situation in time to prevent the signing of the papers. Then when evidence is taken to convict the swindlers, she acts as stenographer at the proceedings.

For a windup, they pull the familiar kidnapping stunt with Bessie as the victim, and have a more or less thrilling rescue manoeuvered by hero J. Frank Glendon, who turns from his society fiancee to wed the efficient stenographer. In the cast are William T. Horne, Joseph Singleton, Jene Hathaway and others.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Make Most of Star's Popularity But Pass Film by Quietly

Box Office Analysis for the Exhibitor.

Bessie Love in
"THE ENCHANTED BARN"
Vitagraph.

There's nothing to base a special appeal on here, unless you happen to have created a following for Bessie Love, who probably deserves to be classed among the most popular of the younger stars depending upon charm of personality for appeal.

As a picture, there is no reason why it should be a big business-getter, although, in spite of draggy moments, it has redeeming elements which place it on a par with the average program offering. I certainly would not make any particular fuss about what you are offering, however, and I would make an effort to fill in the remainder of the bill with high class material.

The book on which the picture is based, probably is not known to any appreciable number of your fans, so there is no chance of doing much on that score. Just mention that the film is taken from the well known novel by Grace H. L. Lutz, with the heroine visualized by Bessie Love, one of the most sympathetic of screen players.

Miss Love is a good subject for lobby display, therefore I would make the most of the paper and stills sent you by Vitagraph, possibly using a combination showing the young star in a number of her characterizations. Providing you are able to land biographical sketches in the newspapers, go back to the early days when Miss Love sprang into prominence as Doug. Fairbanks' leading woman, also mention her latest successes.

For catchlines say: "Enchantment isn't in the place, it's in the spirit. Come and see how Bessie Love finds happiness in 'The Enchanted Barn'." or "He is rich, she is poor; but each finds true wealth in 'The Enchanted Barn'."

COMING!
"YOUNG AMERICA"

A George K. Spoor super-feature taken from the Cohan & Harris stage success

with

CHARLES FROHMAN EVERETT
MADELYN CLARE
and ALL STAR CAST.

Essanay
GEORGE K. SPOOR PRESIDENT

Romance and Fancy Combined in Film That is Light But Pretty

Madge Kennedy in
"DAY DREAMS"
Goldwyn

DIRECTOR ..... Clarence G. Badger
AUTHOR ..... Cosmo Hamilton
SCENARIO BY .....Not credited
CAMERAMAN .....Marcel Le Picard
AS A WHOLE ..... Poetic and fanciful; production depends upon its charm to please
STORY ..... Inconsequential in so far as plot is concerned; comes under the head of "pretty."
DIRECTION ..... Keeps scenes in mood of fantasy and utilizes materials to the full.
PHOTOGRAPHY ..... Excellent; several beautiful shots.
LIGHTINGS ..... Responsible for a number of picturesque effects.
CAMERAWORK ..... Scenes shot from a variety of angles.
STAR ..... Just right in this sort of role
SUPPORT ..... John Bowers and Jere Austin seen to good advantage as rival lovers; others good.
EXTERIORS ..... Delightful all through; scenes on duck farm out of the ordinary.
INTERIORS ..... Don't figure during most of the film.
DETAIL ..... Sub-titles notably well written; trained goose gives welcome comedy touch.
CHARACTER OF STORY ..... Good for children and women that like poetic fantasy.
LENGTH OF PRODUCTION ..... 4,550 feet.

Light and fantastic, with a pleasant childlike romance as the basis of the story, this film has a number of commendable qualities in the artistic character of the production and the charming portrayal given by Madge Kennedy, as the girl of romance and dreams. It's not a strong picture, but it has enough to recommend it passable as an offering, especially for matinee showing.

The beauty of the exterior and the effectiveness of the poetic atmosphere, maintained in the performances as well as the carefully worded sub-titles, have much to do with making this a decidedly "pretty" picture, whimsical in the main and profiting by occasional bits of comedy. Director Clarence G. Badger deserves considerable credit for a skillful handling of a slight story to make the most of its possibilities.

Here is another instance in which treatment is the vital factor in putting the film across, for the plot is tenuous in the extreme. Miss Kennedy, living on a duck farm, removed from all companionship, save that of her aged grandparents, satisfies the romantic yearnings of her nature by weaving a web of dreams in which a handsome white knight is the central figure. Some day, Madge knows, the white knight will sail into the harbor to carry her off as his princess to his castle across the sea.

But meanwhile there appears a very matter of fact and practical business man in the person of Jere Austin, who scoffs at Madge's dreams and offers himself as a husband. Arguments are of no avail, however, for she remains true to her ideal. Austin plans to cure her of what he considers foolish notions and finds a seemingly conveniens tool in John Bowers, who has come to him with a plea for leniency in the case of his brother, whose mistake has cost the concern which Austin represents $500.

The hard headed busines man agrees to cancel the obligation, providing the youth will impersonate the white knight and disillusionize the romantic girl. Forced by circumstances to accept the distasteful commission, Bowers poses as the legendary figure, in modern attire however, and proceeds to carry through the deception with entire completeness. In fact, the make believe knight plays his part so well that Madge soon regards him as the actual realization of her dreams. Austin notices the way things are going and that the time is ripe for the disillusionment.

They stage a castle scene at Bower's island home, bringing the climax at a banquet. Austin exposes the trick, thinking that the girl will turn from her white knight, but of course it doesn't work out that way. There isn't much suspense here, or in earlier sequences, but the fantastic quality is held. In the cast are Alec B. Francis, Grace Henderson and Marcia Harris.

Looks Good For Matinees in Neighborhood Houses

Box Office Analysis for the Exhibitor

Providing this is coming your way, make a special stab for the matinee business, along the line that you have something particularly suitable for an audience composed mainly of women and children. Its best chance probably will be in a neighborhood house patronized by folk who are looking for entertainment that won't harm their youngsters.

The picture isn't strong enough to warrant any great splurge on the supposition that you have an out-of-the-ordinary feature, but even if it leaves a negative impression on those who regard fantasies of this style as merely child's play, there ought not to be any serious complaints, because the production has class and Miss Kennedy is an appealing star.

To balance your program with more solid material, try to get hold of some really good short stuff in news weekly form or otherwise. One of the official war reviews wouldn't go badly as a contrast for a subject of this character.

If you go in for lobby display, a local florist might assist you in getting a fairyland effect with plants and flowers in return for credit given on the screen and on a small placard placed in the lobby. This would be advertising that works both ways.

Also it might be well to revive interest in the song "Day Dreams," popular a few years ago. It makes an appropriate accompaniment for the picture and probably is still in the stock of most music dealers. Possibly you can get a Victrola dealer to install a machine in your lobby with a record of the song.

Use lines something like this along with pictures of Miss Kennedy: "The dream of romance wasn't a dream after all, for her White Knight came and made her castle in the air a fact," or "Fact and fancy are substances of 'Day Dreams.' See how Madge Kennedy turns her fancies into facts."

DON'T YOU BELIEVE

That **"First National"**
is Going to Amalgamate
with Anybody---

Except Possibly
More Big Stars and
Exhibitors

¶ This is An Official Denial

of the rumors connecting our name with those of other Producing-Exhibiting concerns in an alleged merger.

¶ Why, in the name of commonsense, should **"FIRST NATIONAL"** want to amalgamate with other Producing-Exhibiting organizations?

THE FIRST NATIONAL EXHIBITOR'S CIRCUIT, INC.
6 and 8 West 48th Street, New York, N. Y.

Production Has Tone, But Story Doesn't Always Carry Conviction

Elsie Ferguson in
"HIS PARISIAN WIFE"
Artcraft.

DIRECTOR .....Emile Chautard
AUTHOR ..... Eve Unsell
SCENARIO BY ..... Eve Unsell
CAMERAMAN .....Not credited
AS A WHOLE ..... Has tone that should make it go with audiences that like pictures marked by refinement in characters and production.
STORY ..... Based on reasonable theme which is not particularly well developed in action.
DIRECTION .... Maintains atmosphere of breeding.
PHOTOGRAPHY ..... Excellent.
LIGHTINGS ..... Show up star to advantage and uniformly good on sets.
CAMERAWORK .... Effective angles on interiors; close-ups artistically registered.
STAR ..... Her beauty, poise and ability to carry gorgeous gowns go a long way toward making the film interesting.
SUPPORT ..... First rate, with honors equally divided between David Powell and Courtney Foote.
EXTERIORS .....Not many.
INTERIORS ..... Frequently look like a million dollar mansion.
DETAIL ..... Spectacular scene near close of film well handled.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION .....About 5,000 feet.

As a story this isn't a winner. Some audiences probably will feel that it lacks punch and novelty, but for a crowd that fancies society drama correctly handled, there are enough commendable qualities to counterbalance weaknesses in the plot. The picture is finely acted by players who look their parts and the production has class.

When it comes to portraying a woman of social breeding and instinctive refinement, Elsie Ferguson pretty nearly tops the list of screen actresses. Her beauty is undeniable and beyond that she reveals a manner that is infrequently acquired in a studio. She has appeared in better pictures than this, but whatever the limitations, her charm is sufficient to give the film distinction.

I am ready to guess, however, that the very qualities which Miss Ferguson interprets with such ease have a good deal to do with the picture turning out as a society drama, rather than a study of contrasting character of the type the author apparently intended. The theme evidently is conservative New England hardness at its worst, versus the unconventionality of Parisian bohemia.

The trouble is that they never make you really credit Miss Ferguson as a genuine bohemian. As a reporter on a Paris newspaper she is wooed and hastily won by David Powell, in the part of a lawyer hailing from Boston. It is not surprising that Powell's austere parents look with suspicion on the bride brought from what appears to them to be a most unfortunate environment, and that they immediately start to bring about an estrangement between husband and wife.

But the situation would seem more plausible, as it is unfolded in screen action, if the young wife, either in her manner or attire, were more obviously out of accord with New England standards. Miss Ferguson is altogether too correct to give reason for exciting the animosity of even the most narrow minded New Englanders.

A crucial scene, resulting in an open rupture between the lawyer and his bride, is based upon Miss Ferguson's wearing a supposedly shocking evening gown. As a matter of fact, most of your women patrons will regard this gown as a delightful creation quite in keeping with advanced styles. The star might have lost something in charm, but the theme of the story would have been more clearly revealed by a broader characterization of a truly unconventional Parisienne.

After the break between husband and wife, the plot brings about the success of each, one as a writer, the other as a lawyer and leads up to a rather weak climax in which Powell begs forgiveness. It is granted, for in spite of ill treatment his wife loves him.

Star Likely to Appeal in Houses of the Better Class

Box Office Analysis for the Exhibitor.

As a general proposition, I should say that this will go well in the better class of houses on account of the popularity of the star and the superior tone of the production. In communities that respond most readily to the punch type of film there is less chance of it getting by.

"His Parisian Wife" strikes me as being a first rate title, having the requisite touch of snap and gaiety always associated with stories centering around the French metropolis. That the film doesn't entirely bear out the suggestion of the title need not affect the advertising appeal of an announcement headed "Elsie Ferguson as 'His Parisian Wife'."

You may count upon the star drawing a number of patrons not listed among regular picture fans, because of her stage reputation, which is particularly well established in the larger cities. In towns not visited by Miss Ferguson on various tours, it would be well to merely refer to her as a prominent star who has triumphed on the screen, placing special emphasis on her work in "Barbary Sheep", "Rose of the World", "The Song of Songs" and "The Lie".

In selecting a display of stills, use those showing Miss Ferguson's gowns to the best advantage. For a catchline say: "He had the blue blood of New England in his veins, she the red blood of Paris. What do you suppose happened to Elsie Ferguson in 'His Parisian Wife' ", or "Do you have to please your husband's family as well as your husband? Elsie Ferguson found it some problem in 'His Parisian Wife'."

DAVID G. FISCHER PRODUCTIONS

Announce For Early Presentation

THE SMASHING PHOTODRAMATIC REVELATION

"THE LAW OF NATURE"

(SEVEN PARTS

Written in Collaboration With and Upon Facts Furnished by

CONGRESSMAN RICHMOND PEARSON HOBSON

and produced under the personal direction of

DAVID G. FISCHER

"THE LAW OF NATURE" was designed to instruct as well as entertain and DEALS WITH A SUBJECT THAT IS NOW AGITATING THE LEGISLATIVE BODIES OF EVERY STATE IN THE UNION AND FINDS ITS INFLUENCE IN EVERY HOME IN THE LAND.

Method of Distribution Announced Later

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229 West 42nd Street

New York, N. Y.

W. J. REID, Pres. DAVID G. FISCHER, Dir. Gen

ARROW FILM CORPORATION

Exclusive Sales Representatives

Times Building, New York, N. Y.

Familiar Sex Meller Plot Lifted But Not Camouflaged by Treatment

Madeline Traverse in

"THE DANGER ZONE"

Fox.

DIRECTOR .....Frank Beal
AUTHOR .....Marshall Bruce Pennington
SCENARIO BY .....Dennison Clift and Adrian Johnson
CAMERAMEN .....Harry Gersted and J. Dev. Jennings
AS A WHOLE ..... Sensational sexy meller presenting grey-haired theme.
STORY .....Old-timer, and concerns "wronged gel" who rises to fame and saves daughter of man she marries from former willun-sweetheart. Formula 157.
DIRECTION .....Occasionally permitted over-acting, but managed to sustain the interest despite obviousness of aged plot.
PHOTOGRAPHY ..... Good
LIGHTINGS .. Frequently good; generally chalky on faces and uniform on sets.
CAMERA WORK .....Very good.
STAR .....Sincere, and displays good dramatic ability, but not always photographed to best advantage.
SUPPORT .....Fritzi Ridgeway pretty and good little actress; Edward Cecil theatric; Thomas Holding satisfactory.
EXTERIORS .....Generally very good; some fine night scenes.
INTERIORS .....Lavishly furnished rooms.
DETAIL ..... Holding too graceful in club-room scene where he slaps willun's face with gloves.
CHARACTER OF STORY .....Censors will let it slide.
LENGTH OF PRODUCTION .... About 4,300 feet.

And still they come, these sexy, sensational obvious plots, presented since time immemorial. And they'll keep on coming as long as there's a Fox Film Corporation for Bill Fox seems to think that the general public hankers after this sort of thing. Possibly a great majority does, but it's good business to quit before the people cry "Enough!" There's a well known saying, in a now forbidden language, which gets over the idea that too much, even of a good thing, is unhealthy. It might be well for some film folks to give this a little thought.

The whiskered plot presents the situation of wronged shero devoting life to her art, after being turned down by willun-lover. Years later she becomes a famous actress, and is discovered from a box by Edward Cecil former sweetheart, who is desirous of renewing old acquaintance. But her scorns him—her does, just like they always do.

The usual complications arise, when both attend the same house party at the invitation of wealthy Thomas Holding, who at the time announces his coming marriage to shero Madeline Traverse. Willun, in need of money, takes advantage of his hold upon Miss Traverse, now the wife of Holding, and forces her to assist him in his plan to marry Holding's daughter. Really loving the girl, Miss Traverse tries her utmost to prevent the marriage by supplying willun Edward Cecil with money, which he incessantly demands.

The melodramatic ruff stuff is supplied, when Willun enters shero's room and informs her he's going to marry the girl anyway, and suggests that neither will he give up his fight for her. She kills him in a struggle, after which she returns to the guests downstairs.

The daughter, Fritzi Ridgeway, in the meantime has been waiting to elope with Cecil, and returns home when he fails to show up. Upon entering the room in which he lies murdered, she becomes dazed and hysterical and suspicion is cast on her when she is found with the dagger in her hand.

Then follows a confession from Miss Traverse, in which she tells her husband of her former relationship with Cecil. He denounces her for having married him for his money while she was carrying on a secret love affair, at which accusation she is stunned. In the court-room scenes which follow, shero is acquitted, and they pull the w. k. stunt of hubby begging forgiveness. They make it a bit "intrikut" by having wifey decide to get away by herself for awhile, but the final sequence shows a reconciliation and a clutch.

Despite the fact that this is old old stuff, the director has managed by rather good treatment to sustain the interest throughout, although there's no mistaking the obviousness of the plot which has been done to death by Theda Bara, Gladys Brockwell, Virginia Pearson and other Fox stars.

Miss Traverse is a strikingly fine-looking woman, but unfortunately has not been photographed to the best advantage. Her characterization in this rang true, though the role in itself is a handicap to any star, because of its familiarity, to any audience.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Lovers of the Sensational Will Stand For This. Explain Not a War Picture

Box Office Analysis for the Exhibitor.

Madeline Traverse in
"THE DANGER ZONE"
Fox.

If the sensational sex stuff appeals to your particular crowd, then they're going to eat this up. It presents an old, old plot, but nevertheless an interesting one to some folks, who never fail to be entertained by it. Madeline Traverse is the star of this, and will be remembered for her recent good performance in "The Caillaux Case."

From the title, your folks might get the idea that it is a war picture. Explain to them that it deals with the story of a woman who fought a hard battle to live down her indiscreet past, and of her effort to save a young girl from the hands of her former betrayer. This is time-worn stuff, but they always have hopes of being shown a different angle, in the way of doing it.

There's no way at all of camouflaging the plot. It can't be did. You'll just have to trust to luck to get them in, and good nature to have them sit through it agreeably. The general atmosphere created throughout the offering is pretty good, and there are quite a few big sets, giving it a look of "bigness."

For catchlines, you might use: "If your past life has been indiscreet, would you make a clean breast of it to your husband and thus be saved the future agony of blackmailed threats from a cad betrayer or would you act as Madeline Traverse did? See her in 'The Danger Zone.'" or "Do you believe in circumstantial evidence. Sometimes it is deceiving as in the case of Fritzi Ridgeway in 'The Danger Zone.'"

T. HAYES HUNTER
DIRECTOR

BLANCHE BATES and HOBART BOSWORTH
IN
THE BORDER LEGION
By ZANE GREY

Released through Goldwyn

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Telephone Bryant 7190

Really Nothing Vital About This. Just Passable as Entertainment

Ruth Clifford in

"THE GAME'S UP"

Universal.

DIRECTOR ..... Elsie Jane Wilson
AUTHOR ..... Gladys E. Johnson.
SCENARIO BY ..... Katherine Carr
CAMERAMAN ..... A. Gosden
AS A WHOLE ..... Light entertainment that presents nothing new in story material; pleasing players and atmosphere.
STORY ..... Old situation of girl boasting of success to folks back home and attempting to make good her bluff.
DIRECTION ..... Created good atmosphere but inclined to over-reach occasionally in the handling of situations and types.
PHOTOGRAPHY ..... Very good.
LIGHTINGS ..... Generally clear.
CAMERA WORK ..... Some very good angles
STAR ..... Has appealing personality but nothing new afforded her in role.
SUPPORT ..... Al Ray gets away with it all right; others frequently permitted to over-reach, especially character of Mrs. Jones.
EXTERIORS ..... Very good
INTERIORS ..... Satisfactory
DETAIL ..... Old maid type much too exaggerated.
CHARACTER OF STORY ..... Harmless and convenient.
LENGTH OF PRODUCTION ..... About 4,800 feet

We get here a production which answers the purpose of folks who go to a movie to while away an hour or more's time It's entertaining to a degree, yet not the least bit impressive because of its apparent obviousness. The atmosphere created is somewhat pleasing, and Miss Clifford is a bright little star. Outside of that it wouldn't knock 'em dead

Once again we sing the same song, i.e.—the situation is an old one. It presents shero Ruth Clifford as a postal card artist who has written the folks back home glowing letters of her success as a painter and of her wealth. When she learns that an old chum of hers is coming to the city to spend a day with her, she attempts to make good her bluff by hiring an auto owned by young millionaire Al Ray, whom Ruth believes to be the chauffeur.

Ruth avoids bringing her friend to her own shabby apartment and spends the remaining hours at a tea-room with her where a busybody neighbor from back home enters and informs them that the boat will not sail for a wek. Ruth is obliged to entertain both of them and confides her hopeless predicament to hero Al Ray, who suggests that she use the home of his employer (really his uncle) in his absence from town. He instructs the servants to obey her orders, and for the time being, it looks like clear sailing.

Things happen more or less obligingly for shero, with the ever convenient assistance of hero, and each discovers a tremendous liking for the other. Ruth's friends insist upon meeting the celebrities of whose acquaintance she has boasted, and hero fixes this up too, by having his butler pose as a famous golfer whose name she has mentioned.

After a while, busybody Mrs. Jones becomes suspicious when she discovers the frequent exchange of glance and signals between the chauffeur and the others. Having read in the papers of frequent robberies, she feels she has a clue to a thieving gang.

The last reel brings uncle back home to find out whether shiftless nephew has made good in his absence. Mrs. Jones believes him to be the leader of the gang, holds him up at the point of a pistol while she calls the police, and for a time riot reigns supreme. Just at this time, hero returns with shero and explains the whole mixup, claiming to his uncle that he surely had made good in the winning of Ruth for a bride. Incidentally, her friend too, has won a husband in the person of hero's friend.

This whole thing is painfully convenient and presents situations which suggest that "They do it in the movies." The characterization of Mrs. Jones, furnished obviously for comedy purposes, missed fire, because of its extreme exaggeration.

Miss Clifford is very pleasing throughout. She should be given the opportunity for bigger things. Al Ray played his role reasonably well. Others who appeared were Mildred Lee, Harry Holden, Clifford Gray and Margaret Cullington.

Name of Ruth Clifford Your Safest Bet. You Can't Afford Praises

Box Office Analysis for the Exhibitor.

This isn't so bad that it'll ruin your reputation if you book it. At the same time it's nothing to rave over, being simply light stuff that's entertaining to a degree but hasn't much depth of meaning or consistency. It will serve to answer the purpose for a gang who doesn't stop to question, but just take what they get good naturedly.

Undeniably, Ruth Clifford is your surest bet. Miss Clifford is appealing and has done some good things. By this time your regulars ought to be well acquainted with her work. There's nothing the matter with that, and you can recall her most recent appearance in 'The Cabaret Girl" in which she was afforded the opportunity to display her ability as a fairly good actress.

It might also be a good idea to use the name of Al Ray mentioning the fact that he is Charles Ray's cousin. State also that he appeared with Enid Bennett in the production "When Do We Eat?" Those who have seen it will remember that his work was pretty good, and to those who have not, it might mean something to associate his name in connection with that of Miss Bennett.

In the way of catchlines, something along the following lines might arouse a bit of interest: "Are you a boaster? Do you pretend to be more than you are to distant friends? You never can tell when they'll turn up and have you make good your bluff. See Ruth Clifford in 'The Game's Up'." "You've often read in the society columns of New Yorks papers of millionaires' daughters eloping with their chauffeurs. In 'The Game's Up' is presented quite another phase of this romantic occurrence, between Ruth Clifford and her chauffeur, Al Ray."

Plot Doesn't Count Much, But Situations Carry Thrills

E. K. Lincoln in

"FIGHTING THROUGH"

W. W. Hodkinson Corp.

DIRECTOR ..... W. Christy Cabanne
AUTHOR ..... W. Christy Cabanne
CAMERAMAN ..... Sam Landers
AS A WHOLE ..... Opening reels present rather conventional situations; final sequences contain some excitement.
STORY ..... Patriotic angle seems forced; but plot is generally passable.
DIRECTION ..... Gets full value out of chase and fight scenes.
PHOTOGRAPHY ..... Up to standard; some good long shots.
LIGHTINGS ..... Vary; don't bother much about artistic effects.
CAMERA WORK ..... Satisfactory
STAR ..... Acts sincerely and gives force to his characterizations.
SUPPORT ..... First rate cast with Millicent Fisher, Spottiswood Aitkin and Hayward Mack in leading roles.
EXTERIORS ..... Scenes in Arizona look like the real thing; others up to requirements.
INTERIORS ..... Correct enough without being particularly distinctive.
DETAIL ..... Incidents are plausibly tied together and obvious mistakes are avoided; some startling falls from horses.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION.... About 6,000 feet

Americanism as expounded by President Wilson is the theme of this film; but its best bid for favor comes in the excitement of the meller action near the finish. rather than in the presentation of the attitude of an old Virginian towards the war.

The South has been quite as loyal as the North and there is no foundation of fact in the character of the Civil war veteran who refuses to subscribe to the policies of the United States until he is converted by the President's appeal to patriotism.

Passing over the theme and taking the film merely as a photoplay that happens to have been given a war twist because the producers considered it timely, this production does very well, although the basic elements of the plot are trite.

The Confederate veteran, played by Spottiswood Aitken, will be a familiar figure to those who recall the Civil war dramas, issued with great frequency in one and two reel lengths a number of years ago. He hasn't changed a bit in his adoration of Robert E. Lee and his dislike of all things new, which leads to his being ostracized by more up-to-date neighbors.

Then there is the grandson, interpreted by E. K. Lincoln who suffers suspicion along with the dogmatic colonel. And of course this grandson is in love with a girl whose Americanism is unquestioned. Lincoln gets in very bad indeed, first by appearing cowardly in failing to stop a runaway horse because he does not wish to reveal a tear in his riding breeches (rather a lame excuse) and second by remaining seated during the flag lowering ceremonies at the country club.

Millicent Fisher, the girl in the case, disgusted by Lincoln's behavior, starts on a trip west, her other suitor, Hayward Mack being a member of the party. From this point on, they go in for fast action meller, most of it in western settings, with Mexican bandits, paid by German agents as the villians, and loyal cowboys as their opponents.

Lincoln is waylaid by thugs and thrown into a freight car, which happens to be tenanted by a Mexican hunting for the outlaw that wronged his sister. Arriving in Mexico, Lincoln demonstrates both his courage and his patriotism by making things hot for a band of greasers doing a dance on the American flag. Then he finds a locket which he had given to Millicent Fisher, an incident coinciding with a newspaper account of a train hold-up and an American girl kept in captivity by Mexicans.

As the audience knows, Millicent is the girl momentarily endangered by the bandit chief, who is the man sought by Lincoln's Mexican side partner. Together they cross the border, locate the den and make the usual heroic "last bullet stand" before a posse comes to their rescue. With Lincoln's reputation redeemed, it is time for the clutch finish.

Forget War Angle and Handle as Sensational Meller

Box Office Analysis for the Exhibitor.

It strikes me that the war angle isn't worth bothering with this film. Some communities might resent any suggestion that an old Southern colonel needed to be converted to the cause of the United States in the world war, and in others I can't see where anything is to be gained by a play on sectional feeling. My advice would be to forget this phase of the picture and exploit it as a thrilling drama.

You have two good names to work with in Cabanne as the director and Lincoln as the star. Both have been connected with enough high class productions to make them known among the screen fans and in this instance they are to be credited with having put across a very acceptable picture for exhibitors looking for western stuff containing thrills and suspense.

Announce William Christy Cabanne's latest production with E. K. Lincoln, the hero of a hundred photoplays, as the star. It might also be advisable to mention Spottiswood Aitken, Millicent Fisher, Hayward Mack and Helen Dunbar as members of a large supporting cast. Folks aren't likely to rave about this as a remarkable picture, but it seems good enough to get by without disappointing the average crowd.

"Fighting Through" is rather a catchy title, suggesting fast action and excitement. Use it with catchlines such as: 'They called him a coward, but when it came to 'Fighting Through' he was there with both fists." or "Don't judge by appearances, one did and almost lost the bravest man she ever knew. See E. K. Lincoln in 'Fighting Through.'"

Triangle Offers Good One in "Restless Souls." Is Human and Should Register

Alma Rubens in
"RESTLESS SOULS"
Triangle.

DIRECTOR ..... William C. Dowlan
AUTHOR ..... Cosmo Hamilton
SCENARIO BY ..... Not credited
CAMERAMAN ..... Steve Norton
AS A WHOLE ..... Interesting all the way because of human characterizations in human realistic situations.
STORY ..... Certainly true to life and consistently tied together.
DIRECTION ..... Kept this human and developed characterizations in manner that rang true and natural.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear all the way but not particularly effective; varied from fair to good.
CAMERA WORK ..... Secured artistic composition frequently; generally satisfactory.
STAR ..... Registers with conviction; is human and natural.
SUPPORT ..... Very good indeed and typical; Miss Adams very pretty.
EXTERIORS ..... Many excellent; Beach and pool scenes dandy.
INTERIORS ..... Elaborately furnished settings
DETAIL ..... Injected many decidedly human touches.
CHARACTER OF STORY ..... Will strike home to many.
LENGTH OF PRODUCTION .... About 4,900 feet.

This is a darn sight better than what Triangle has been offering in quite some time. The story, although basically nothing new, is good because it's human, and the director has handled it in a human way, that registers. Miss Rubens is particularly good in the role of the poor wife who longs for the material things of life besides the love of her husband. She never overreaches in her dramatic moments, and her facial expressions are true and what might be expected under like circumstances.

The story concerns two women—Katherine Adams who has married for wealth and position and who wants love, and her friend Alma Rubens, who has married for love and longs for life's luxuries. Her husband is busily engrossed in a submarine invention for the United States Government, and promises her all the things she wants at its completion, when he hopes to amass a fortune.

The hypocritical phases of society are vividly portrayed in the presentation of situations showing the wealthy wife carrying on a love affair under her husband's very eyes, and to his apparent complete satisfaction, while he, on the other hand is engaged in an affaire d'amour with another woman.

Alma attends a social function at the home of her friend, who notices her husband's evident interest in Miss Rubens. This gives the wife an idea, and she and her lover plan to compromise her husband and Miss Rubens, for the purpose of securing a divorce to make possible her marriage with her lover.

In the absence of her husband, Alma is prevailed upon by Miss Adams to accept a week-end invitation at a nearby watering place. Her husband in the meantime has completed arrangements for the sale of his invention to the government for which he is promised the sum of several hundred thousand dollars. When he returns home laden with gifts for his wife, and to tell her the good news, he finds her note telling him she'll be gone for a few days.

Alma is not long in discovering the shallowness and falsity of the idle rich and becomes pretty much disgusted at seeing the love-making between husbands and wives of other men and vice versa. The letter which she sends her husband asking his forgiveness and telling him she'll return immediately upon the receipt of a wire from him, is intercepted by Miss Adams, who plans that night to carry out the doity woik. While at the ball, that evening, Miss Adams pleads tired and returns to her room. The wife asks her unsuspecting husband to escort her, and he, glad of the opportunity, attempts to make love to her, but is thrown out of the room by a Reverend friend of Alma's.

Miss Adams discovers her chance, and calls the household to witness that her husband is in Miss Ruben's room. Instead, her own lover is discovered there, having for quite some time, been interested in her because of her innocence and simplicity. In the meantime Alma's impatient hubby has come for her, just in time for the rumpus and returns home a pretty downhearted man. However, her innocence is established in the end, and there is also a happy reunion between hubby and wife.

The cast throughout was exceedingly good. Those who appeared were Jack Conway, Harvey Clarke, J. Barney Sherry and Eugene Barr.

Play up Alma Rubens, Mentioning Previous Productions. Go After This Because It's Worth While

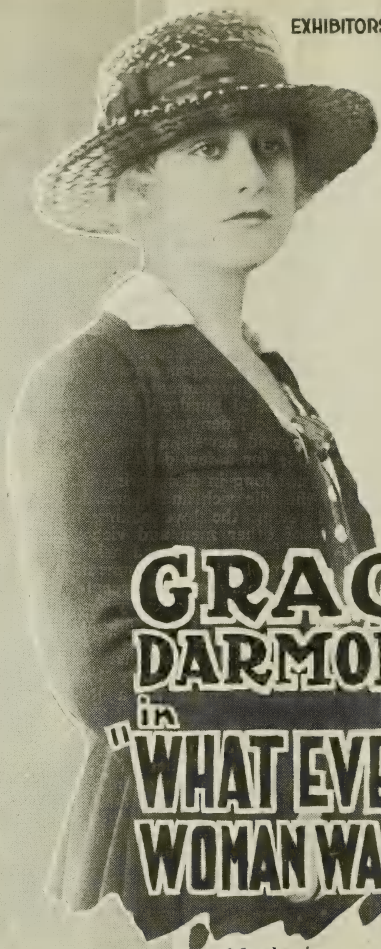
Box Office Analysis for the Exhibitor.

Go after this. It's worth while, not because it presents anything big or new but because it's decidedly human and well handled. The cast is very well selected and the atmosphere created throughout is classy and realistic. Play up the name of Alma Rubens. She no doubt has a large following amongst your regulars since she has genuine dramatic ability. Recall to their minds her appearance in "The Ghost Flower," "False Ambition," " The Painted Lily" and "Madam Sphinx."

The title "Restless Souls" is a mighty good one and suggests something interesting to say the least. Associate in its connection the name of author Cosmo Hamilton who is a very popular modern author. Readers of the Red Book magazine will remember his very good novel "The Sins of the Children" which appeared in serial form, and was later adapted for the screen. His works are more or less well known and decidedly worth while.

In exploiting this, play up the fact that it's the story of two women, each unsatisfied and unhappy in their totally different environments. Use catchlines somewhat along the following: "Are you discontented with the love of your husband and his moderate income? See Alma Rubens in 'Restless Souls' and be convinced that you are better off than you ever realized." Or "All is not gold that glitters. Don't get the idea that your more wealthy friends are happy because their gowns are more costly than yours. You are far wealthier in possessing the love of your husband, and in their hearts they envy you."

EXHIBITORS MUTUAL



GRACE DARMOND in "WHAT EVERY WOMAN WANTS"

Made by
JESSE D. HAMPTON
6 reels, Special

Cast

Forrest Stanley
Wilfred Lucas
Barbara Tenant
Bert Grassby
Hedda Nova
Percy Challenger
Mildred Reardon
William DeVall
Mary Warren

BILLIE RHODES in "HOOP-LA"

Made by NATIONAL FILM CORPORATION OF AMERICA

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

Released by
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

Is War Picture But Not Overburdened With Ruff Stuff. Will Please Generally

Kitty Gordon in
"ADELE"
United Picture Theaters, Inc.

DIRECTOR ..... Wallace Worsley
AUTHOR ..... Adele Bleneau
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Clyde De Vinney
AS A WHOLE ..... Thrilling war play presents nothing extraordinary; has well selected cast and artistic atmosphere.
STORY ..... Adapted from novel "The Nurse's Story" offers usual war meller situations of Huns' attacks, with incidental love theme.
DIRECTION ..... Excellent in its treatment; created splendid atmosphere and developed sincere characterizations, also provided many moments of intensity and thrills.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Generally clear
CAMERA WORK ..... Secured fine angles; locations well chosen.
STAR ..... Looked fine and took advantage of emotional opportunity.
SUPPORT ..... Mahlon Hamilton impressive personality; Wedgewood Nowell willunous type of willun; Joseph Dowling lends dignity to role.
EXTERIORS ..... Fine
DETAIL ..... Few slips, as for instance American doctor shakes hands with German officer, recognizing him as former acquaintance.
CHARACTER OF STORY ..... War meller; generally passed by censors.
LENGTH OF PRODUCTION ..... About 5,700 feet.

War film or not, this will undoubtedly register favorably with the general public. Throughout the offering, the atmosphere is distinctively artistic, and the personalities particularly impressive. As a matter of fact, it offers nothing out of the ordinary so far as war pictures go, but at the same time it is not overburdened with the usual propaganda, nor does it run riotous with bloody battle scenes or Hun atrocities.

The dominant note of the production is Kitty Gordon and the Red Cross as an organization.

Miss Gordon is presented as the beautiful and wealthy daughter of Dr. Joseph Dowling, who assists him in his medical work. She accompanies her father to France as a Red Cross nurse in a field hospital, where shortly after she again meets English army officer, Captain Mahlon Hamilton, whose acquaintance she had made just prior to her leaving America.

In a Hun attack, Hamilton lies severely wounded in "No Man's Land" and the expert medical aid of Dowling and Nurse Kitty Gordon saves his life. A group of wounded German prisoners are brought to the hospital, amongst whom is Captain Wedgewood Nowell, former acquaintance of the doctor and his daughter. It seemed to me to be a decided mistake on somebody's part to have the doctor shake hands with him upon recognizing him. Surely that did not alter the fact that he was a Hun and now engaged in conflict against Americans. That was not all. Just because he was an officer, they put him in the only available officers' quarter—the one occupied by Captain Mahlon Hamilton. Since when is a Hun deserving of consideration?

As might be expected, he gets ruff with Nurse Kitty and when she repulses his advances, he gets even by ripping the vital bandages from Hamilton's wound, but after a struggle she replaces them. Just about this time the Huns have gained a stronghold in the town, and taken command of the hospital. All have vacated except Nurse Kitty and Hamilton, and she is ordered by the Hun captain to continue her duties.

After a time she is forced to choose between aiding the enemy through treachery or the death of her English lover, Hamilton. She is helped out of her difficulty by the commanding British officer's advice. Once again the Allies regain the town, and Kitty shoots Nowell when he attempts to attack her.

The rather abrupt final scenes show Miss Gordon preparing to return to America, the armistice having been signed. Before she goes, however, she receives a sentence of a life term imprisonment in the heart of hero Mahlon Hamilton and we fade out on the clutch.

All in all, the offering is decidedly worth while. As usual Miss Kitty Gordon displayed excellent taste in the selection of gowns, and likewise knew how to wear them. The incident where the willun rips the bandages from the wounded hero was realistically vivid and will cause your fans to sit tight and hold their breaths.

Secure Co-operation of Local Red Cross Units, and Display Photos of Star

Box Office Analysis for the Exhibitor.

The name of Kitty Gordon is sufficient in itself to attract an audience, and your regulars will not be disappointed in this. True, it is a war picture, but of the kind that can be tolerated even at this day when the public has about had their fill and more. It is more of a boost to the Red Cross, rather than an attempt to depict Hun atrocities, and while there are a few battle scenes and naturally some ruff stuff between a Hun and the shero, still it doesn't reach the superlative degree of brutality.

In the exploitation of this, of course display prominently photographs of Kitty Gordon, both in a Red Cross Nurse outfit as well as her more elaborate gowns. This will suggest that it is not war stuff right through.

Secure the cooperation of your local Red Cross unit by having them display large lithos of Miss Gordon in uniform, with the line: "If you want to see the work our men and women are doing, don't fail to see 'Adele' at Blank Theater on Blank night."

A good catchline to use might be: "Is a husband justified in turning from his wife because she was the victim of Hun brutality? What do you think? See 'Adele'," or "Can an American woman supply valued information to the enemy and still be loyal to her country? If you don't believe it possible, see Kitty Gordon in 'Adele'."

Play up the very good cast and it might be well to mention that this picture is adapted from Adele Bleneau's novel "The Nurse's Story." A reasonable percentage of your regulars ought to be familiar with the book, or at least have heard the name.

JESSE D·HAMPTON

PRESENTS

WILLIAM DESMOND

(CURRENT RELEASE)

"LIFE'S A FUNNY PROPOSITION"

BY WILLIAM PARKER

DIRECTED BY
THOS·N·HEFFRON

· FORTHCOMING PRODUCTIONS ·

"UP LIAR'S ROAD"

BY GEO·ELWOOD JENKS ~ DIRECTED BY THOS·N·HEFFRON

"FOR THE LOVE OF WILLIAM"

BY WILLIAM PARKER ~ DIRECTED BY THOS·N·HEFFRON

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STUDI

SCENARIO – GEO.ELWOOD JENKS WILLIAM PARKER

TECHNICAL – FRED GABOURIE FILM EDITOR – CYRIL GARDNI

JESSE D·HAMPTON

PRESENTS

J·WARREN KERRIGAN

(CURRENT RELEASE)

"THE DRIFTERS"

BY KENNETH B·CLARKE

DIRECTED BY

JESSE D·HAMPTON

· FORTHCOMING PRODUCTIONS ·

"COME AGAIN, SMITH" BY JOHN H· BLACKWOOD

SCENARIO BY JACK CUNNINGHAM DIRECTED BY E·MASON HOPPER

"THE END OF THE GAME" BY F·McGREW WILLIS

SCENARIO BY GEO·ELWOOD JENKS DIRECTED BY JESSE D·HAMPTON

DISTRIBUTED BY W·W·HODKINSON CORP.
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PRODUCTIONS

HOLLYWOOD, CALIFORNIA

STAFF

KENNETH B·CLARKE PHOTOGRAPHY ~ HARRY B·HARRIS

ART TITLES ~ D·D·HEWITT PROPERTIES ~ M·J·MURCHISON

Production Lacks Vitality But is Lifted Considerably by Classy Atmosphere

Carlyle Blackwell in
"LOVE IN A HURRY"
World

DIRECTOR ..... Dell Henderson
AUTHOR ..... Kenyon Gambier
SCENARIO BY ..... Wallace Clifton
CAMERAMAN ..... Lucien Tanguay
AS A WHOLE ..... Doesn't register particularly. Has classy atmosphere and principals are pleasing but lacks vitality.
STORY ..... Spy plot a bit mysterious but has no thrilling suspense.
DIRECTION ..... Brought out players and atmosphere to good advantage but action moved at slow tempo and failed to convince.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Varied from poor to good
CAMERA WORK ..... Secured many attractive locations.
STAR ..... Has strong personality; appears in usual type of role.
SUPPORT ..... Miss Greeley appealing and very smartly gowned; others just acceptable.
EXTERIORS ..... Generally fine.
INTERIORS ..... Held atmosphere
DETAIL ..... Incidental bookstuff didn't belong
CHARACTER OF STORY ..... Nothing objectionable.
LENGTH OF PRODUCTION About 5,182 feet.

This is heaps better than the recent films presenting Mr. Blackwell and Miss Greeley, so far as atmosphere is concerned. All through the offering, both are shown to the very best advantage, but unfortunately, the action lacks pep. Truly enough, the public is sick and tired of war films and spy plots, but, when they take the trouble to sit through them, they at least want to be recompensed for their good nature by being furnished with an impressive offering.

In this we get a spy plot—that is, if the fact that a detective is going around hunting a suspect, makes that suspect a spy. Right through, there is an air of mystery about the offering, more in the nature of a puzzle than a mystery, since it hardly creates suspense, and there's not a thrill in the entire offering.

The opening presents Carlyle Blackwell as muleteer aboard a British vessel, although he's really the son of an American millionaire. The Captain places him under suspicion as a spy on account of discovering him with spy glasses and orders him to return on the boat to Newport News instead of landing in England. But Carlyle skips the boat, and is aided in his efforts to evade the police by shero Evelyn Greeley of the English aristocracy, whose uncle, a detective, is trailing him.

He is engaged to work on shero's grounds, under a fictitious name, and a group of spy-workers on the place take him into their confidence as a co-conspirator, because he is sought after by the police.

A romance is developed between the two, which is frequently disturbed by the interference of shero's uncle, who is in love with the girl, and determined to get hero Carlyle out of the way.

Suspicion seems to take the lead throughout the offering and everything is just about as clear as mud. The suspense, however, never reaches a vital point of interest, since the whole scheme of things is pretty mild without a single big moment.

It develops finally, that hero is an American Secret Service Agent who is after the spies located on shero's property, in an effort to prevent a shipment of titanium from reaching Berlin. Of course the final scenes present a round up of the spy gang and a clutch between hero and shero.

That's about all it amounts to although it consumed considerable footage in the telling. We get some incidental bookstuff in which the story is interpreted by the principals. This was obviously an attempt to make footage, because it not only didn't belong, but altogether missed fire.

In the beginning, there was absolutely no explanation given for Miss Greeley helping hero out of his difficulty, except the fact that she showed an interest in him, but this was hardly consistent, since his natural looks were hidden under several inches of soot in his muleteer makeup, and she was an aristocrat.

Technically, the production is rather weak, but the atmosphere and players lift it sufficiently to make it fairly worth while.

Trust to Loyalty of Blackwell–Greeley Followers to do Business

Box Office Analysis for the Exhibitor.

If your regulars like the Blackwell-Greeley team, then they'll come to this without much questioning as to what's what. So far as these two are concerned, they make good in the offering on the strength of their pleasing personalities. Miss Greeley particularly, was photographed to better advantage than she has been recently and looked quite fetching in gowns that bore the label of good taste.

I would suggest that you use no pictures of Mr. Blackwell in muleteer makeup, because his admirers get more pleasure out of seeing him in 'andsome 'ero attire, especially when coupled with Miss Greeley, since it always creates more appeal to see a well groomed couple.

By all means use photos of the pair in several poses. You're safe in promising a production with classy atmosphere , because most of the scenes are really beautiful.

Be cautious about rash promises as to the merits of the production, because there's very little to it. You might create some interest by using the catchline: "Would you be willing in order to win the girl you love, to adopt her country if you were an American? See Carlyle Blackwell in 'Love in a Hurry'." Another catchline to use might be: "Do you believe in 'Love in a Hurry'. Carlyle Blackwell and Evelyn Greeley didn't lose time and gained happiness by their speedy romance."

Young Star Tries to Put Over Pollyanna Type of Story

Lila Lee in

"THE SECRET GARDEN"

Paramount.

DIRECTOR .....S. Butler Clonebaugh
AUTHOR .....Frances Hodgson Burnett
SCENARIO BY .....Marion Fairfax
CAMERAMAN .....Henry Kotani
AS A WHOLE .....Rather pretty and simple; has best chance with women and children that respond to "Pollyanna" philosophy.
STORY .....Adaptation of book which has been well received by readers of Mrs. Burnett.
DIRECTION .....Carries out spirit of the story and achieves some poetic touches.
PHOTOGRAPHY .....Generally fine; especially in representing picturesque garden.
LIGHTINGS .....Give natural tone to most of the sets and usually good on players' faces.
CAMERA WORK .....Nothing exceptional.
STAR .....Attractive youngster doesn't register a striking screen personality.
SUPPORT .....Well balanced cast, with Spottiswoode Aitken, Clarence Geldart and Dick Rosson in principal roles.
EXTERIORS .....Garden scenes very pleasing.
INTERIORS .....Always correct.
DETAIL .....True to English setting in which story is laid.
CHARACTER OF STORY .....Wholesome.
LENGTH OF PRODUCTION .....4762 ft.

Pollyannas spread their glad tidings under various names and different circumstances, but all are unmistakably members of the same optimistic family. Lila Lee is the newest little sister of the smiling group and probably an appreciable number of your regulars, especially if you are running a neighborhood house, will find her sweet and appealing in this adaptation of Mrs. Burnett's story.

Before she becomes an honest-to-goodness screen star, however, it strikes me that Lila still has some distance to travel. She has fine eyes and she's cute and fresh, but so are a lot of other young girls and it remains for some director to develop a really individual personality in order to justify her being placed on a par with players who have won a genuine following. There has been nothing yet to indicate that she should have been "made" a star at the expense of exhibitors catering to a public hailing from Missouri.

But passing by this rather important point and considering her merely as a clever little girl, it is well that she should be cast in the type of role found here. In appearance and manner she visualizes quite completely Mrs Burnett's cheerful heroine.

The production has an artistic background and it is decidedly well cast, facts which count materially in its favor, for the story indifferently handled, would be likely to fall flat. After the death of her parents, who never loved her, Lila is sent to England to live at Misselthwaite Manor, under the guardianship of Spottiswoode Aitken, playing a feeble old man who is dominated by his brother, a doctor who figures on inheriting the estate after the death of Aitken and the son, Dick Rosson, a frail youth treated as a cripple.

The girl craves sympathy which she doesn't find except in the companionship of the housemaid and the invalid boy, who is clearly a victim of the doctor's influence. Lila decides that sunshine and laughter and fresh air will cure him, so she sets about to counteract the thoughts of illness and gloom which are a weight on the youth's spirits. Stealing into his room one night, she removes the iron brace which the doctor insists he shall wear and much to his surprise, the boy finds that he can walk.

With this as a beginning, Lila continues to perfect her cure, having won the co-operation of the housemaid's brother, a country youth. They find the key to the secret garden which has been closed ever since Dick was born, out of respect to his mother who died in childbirth, leaving the father brokenhearted. Using the garden as a playground, unknown to their elders, the children reconstruct it into a thing of life and beauty.

Much to the dismay of the scheming uncle, Dick regains his health and efforts to put him out of the way, along with the irrepressible Lila, are frustrated in a series of scenes that give the film its nearest approach to drama.

A NEW SERIES OF FEATURES WITH
BESSIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

Doesn't Look Very Good, But May Draw Matinee Business

Lila Lee in
"THE SECRET GARDEN"
Paramount.

For a young star who is typically of the "manufactured" variety and has done so little to win public attention, Lila Lee, thanks to the publicity efforts of her backers, has received considerable exploitation in newspapers and fan magazines, all of which may be of benefit to you in drawing an audience.

The fact remains, however, that she is not yet strong enough to warrant a high rental and if your contract permits of a selection, I think it might be wise to pass this over and select the offering of some star whose popularity has been tested in your community.

Providing you are going to use "The Secret Garden," its best chance would appear to be at a matinee, especially if you are able to arouse the interest of the young girls' church or school societies. It is a wholesome, optimistic picture to which no one can object and has the advantage of being adapted from Frances Hodgson Burnett's novel.

According to reports, the circulation of the book has been wide and one of the obvious advertising stunts is to get co-operation from local bookdealers. There's not much to say about Lila Lee, save that she is the youngest of the Paramount-Artcraft stars and has appeared in two successful pictures, "The Cruise of the Make-Believes" and "Such A Little Pirate." If you want to go into her early history, you may be able to get some interesting material about her vaudeville career, under the name of Cuddles, and her sudden rise to fame when Jesse L. Laskey "discovered" her as a possible screen star.

In mentioning the title of the picture, refer to the author of the story as being the Frances Hodgson Burnett of "Little Lord Fauntleroy" fame. For a catchline you might use: "Did you ever try laughter instead of a doctor when you felt down and out? Perhaps not. Then you ought to see what Lila Lee discovered in 'The Secret Garden'."

WILLIAM RUSSELL
In "WHEN A MAN RIDES ALONE"
By STEPHEN FOX
Directed by HENRY KING

A stirring story of the Mexican border with William Russell enacting the role of a Texas Ranger. If your audiences like photoplays of the red-blooded sort—stories of thrill and action, spiced with a bit of romance—you'll surely want to play this feature.

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"All the World to Nothing"

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Prohibition Propaganda Put Over in Meller Production

"THE LAW OF NATURE"

David G. Fischer Productions, Inc.—Arrow.

PRODUCER ..... David G. Fischer
DIRECTOR ..... David G. Fischer.
AUTHOR ..... David G. Fischer.
SCENARIO BY ..... David G. Fischer and Congressman Richmond P. Hobson. ....
CAMERAMAN ..... Stanley G. Mason.
AS A WHOLE ..... Prohibition propaganda put over in dramatic story; drags at times, but for the most part holds the interest.
STORY ..... Made to suit the anti-booze argument; nothing particularly novel in development.
DIRECTION .....Uses characters to make clear the demoralizing effect of excessive drinking; gets realistic atmosphere.
PHOTOGRAPHY .....Some scenes hazy, others passable.
LIGHTINGS ..... Harsh at times, but usually good on players.
CAMERA WORK ..... Straight stuff.
PLAYERS ..... Well balanced cast, including David G. Fischer, Vincent Coleman, Dixie Lee and Frances Ne Moyer.
EXTERIORS ..... Mostly city street scenes.
INTERIORS ..... Conventionally correct.
DETAIL ..... Sub-titles frequently preachy; flashes of crippled child to get sympathy are too numerous.
CHARACTER OF STORY .... Propaganda rather than entertainment.
LENGTH OF PRODUCTION ....About 8,500 feet.

Backed by prohibition interests, as this film probably is, there is no reason why it should not get audiences, especially just now, when the entire country has reason to be agitated over the liquor question. It is undisguised propaganda, but rather better than the average picture with a purpose, in that the story holds most of the way.

But eight and one half reels is a pretty stiff dose of this sort of thing, and author-director-actor David G. Fischer might spend a profitable hour or so with his film in the cutting room. After about the sixth reel, when the story to all intents and purposes has been told, the interest slackens. Alcohol has done its worst, and the redemption prepared for two of the victims is just an ordinary way of giving a partially happy ending to a decidedly unhappy picture.

Liquor is made directly responsible for all of the misery. It is shown to be the ruination of those who come under its influence, and a menace to succeeding generations. An artist, fast attaining fame, is dragged down to the gutter because of whiskey, and his wife, helpless when cast on her own resources, is obliged to live with a woman of easy virtue, who has cast her spell over a promising youth.

For dramatic purposes, the tragic decline of the boy from the moment he first tastes wine, and under its power gives vent to the passions aroused by the vamp, is effective enough, but some of your folks who know a little about medical facts, may question the accuracy of the argument.

At the start, the boy is normal. According to the story, his alcoholic excesses have been of only a few months' duration when he becomes disgusted with the debaucheries into which his mistress leads him, and returns to the girl he was engaged to wed. Because she loves him and has faith in her ability to make his reformation permanent, she marries without delay. The philandering husband soon tires of passing his evenings beside a library table and starts hitting the high spots once more.

Presently a child is born to the young wife, and the husband, coming home drunk, is informed that it will always be defective because he is an alcoholic. The weak point here is that at the time of the marriage there had been nothing in the picture to indicate that the boy's drinking had been sufficiently prolonged to seriously endanger his offspring. Years pass and the child dies, despite the efforts of the physician, whose devotion to the wife is entirely unselfish.

Alternating with the scenes presenting the tragedy of the home in which the pitiable youngster lived, are those following the rapid degeneration of the father and the artist. For a climax, there is a wild party, with everybody drunk, including the artist's wife, who shoves her companion out of a taxi. He is killed and circumstances are so arranged that suspicion centers on the doctor. Considerable footage is consumed in establishing his innocence. Here and in earlier sequences, the film would be benefited by judicious cutting. The acting is generally satisfactory.

Backing of Temperance Societies Will Give Best Chance For Business

Box Office Analysis for the Exhibitor.

Needless to say this is a feature that must be exploited along special lines. Its business-getting possibilities depend very largely upon the success of your advertising campaign which may be aimed at two elements in your community—the anti-liquor reform crowd, and the sensation lovers. There's enough rough stuff to satisfy folks who enjoy seeing a presentation of the rottenest side of city life.

Most of you exhibitors realize that it is wise to stay on the fence insofar as political or social issues are concerned, but if you happen to be located in a strong temperance neighborhood, where there is no question about the attitude of the majority of your regulars, I see no reason why you shouldn't boost this as a powerful dramatic expose of the evils of alcohol. You should be able to secure the support of the W. C. T. U. and other prohibition societies.

Use lines suggesting the suffering traceable to the liquor traffic. "Do you know the percentage of blind or crippled children who owe their misery to alcoholic parents?" might do for one line, or "If you think you can drink and remain a man, see 'The Law of Nature'. It is based on scientific facts."

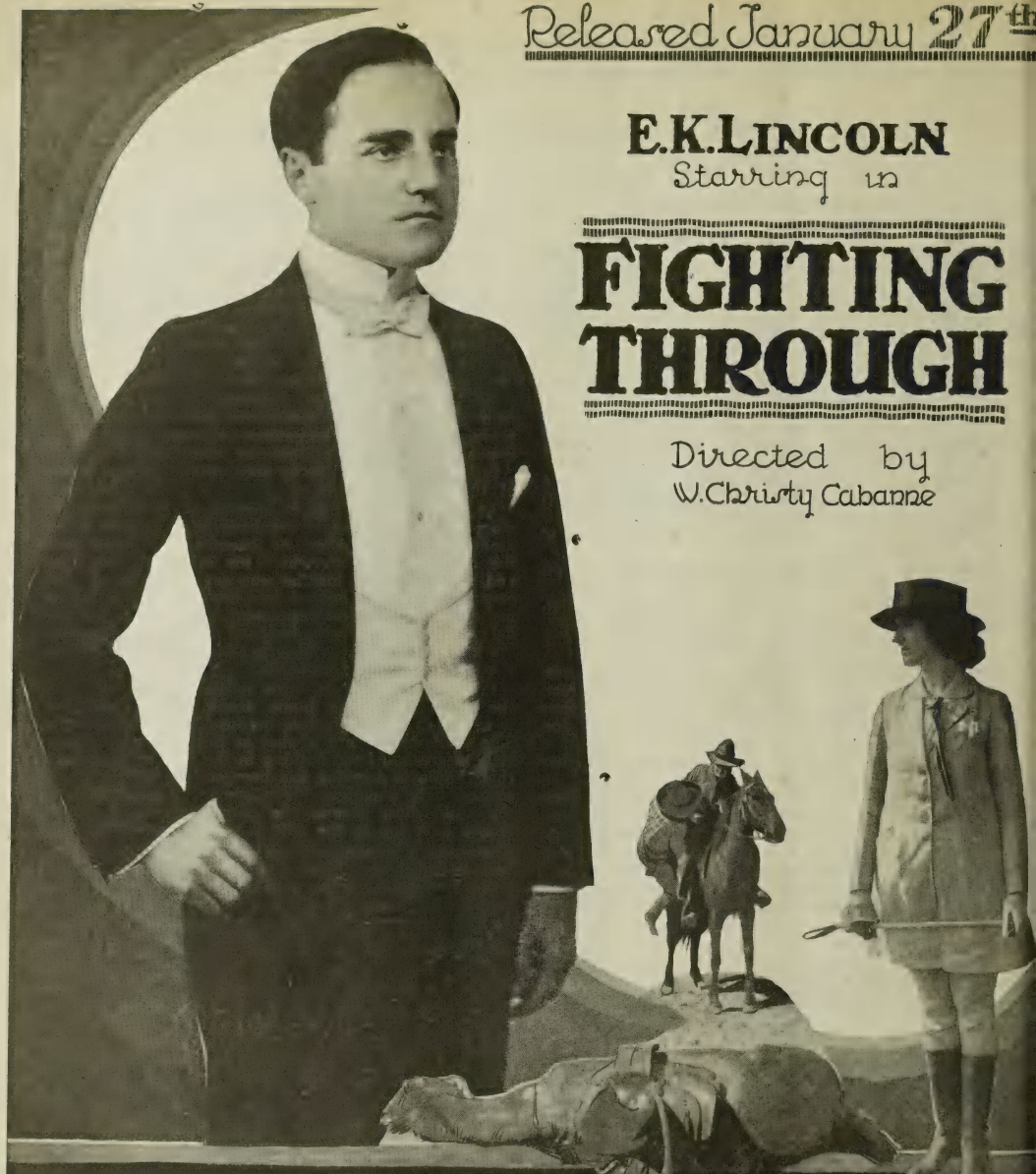
In a downtown house catering to transients that are looking for entertainment and don't care about spending two hours in being told why they had better stick to the soda fountain, I should say this film didn't belong. It's altogether too serious and unpleasant. Under any conditions, I would make certain of the backing to be counted on before banking on it to draw cash customers.

Released January 27th

E.K. LINCOLN
Starring in

FIGHTING THROUGH

Directed by
W. Christy Cabanne



A rapid fire story of a real
Rooreveltian sort of American
Distributed by
·W·W·HODKINSON · CORPORATION·
·through · Pathe' Exchange · inc·

Superior Production Based on Another Variety of Married Life

Constance Talmadge in
"WHO CARES"?
Select.

DIRECTOR .....Walter Edwards
AUTHOR .....Cosmo Hamilton
SCENARIO BY .....Julia Crawford Ivers
CAMERAMAN .....James C. Van Trees
AS A WHOLE .....Has class as a production and will entertain, although some scenes are a bit daring.
STORY .....Logical in development and reveals considerable knowledge of the workings of a feminine nature.
DIRECTION .....First rate in registering points of story and maintaining interest.
PHOTOGRAPHY .....Excellent.
LIGHTINGS .... Many striking effects; night scenes particularly well handled.
CAMERA WORK .....Shows discrimination in shooting from variety of angles.
STAR .....Certain to please in character that passes from innocent girlishness to sophistication.
SUPPORT .....Harrison Ford scores as manly lover, Donald MacDonald sometimes overreaches as the willun.
EXTERIORS .....Very fine throughout; beach resort scenes will get any crowd.
INTERIORS .....Richly furnished.
DETAIL .....Incidental bits of business kept in mood of story; title relative to willun's suffering from brain fever should be changed because it is likely to get a laugh.
CHARACTER OF STORY .....Questionable for neighborhood houses but O. K. elsewhere.
LENGTH OF PRODUCTION .....4520 ft.

Profiting by a really superior production, photographically and in the matter of settings, and also by the very able performance of the star, this looks like a more than customarily acceptable program offering, if you are not catering to a clientele that is over fussy about moral concentions.

Constance Talmadge, who incidentally displays a richly varied assortment of gowns, is distinctly attractive in a character which affords her a chance to do quite a bit of acting, and for a leading man she has the best sort of support in the person of Harrison Ford, who in appearance and bearing avoids commonplaceness. These two are the outstanding figures in the production, but aiding them are several able players in characterizations of appreciable worth in giving tone to the picture.

At the outset, the story is simple enough, merely presenting the dilemma of a youth loving girl forced to live with her aged and unsympathetic grandparents on an isolated estate. Early scenes make it sufficiently clear that Constance, more than all else, yearns for youthful companionship and when this craving is gratified by a chance meeting with Harrison Ford, the expected happens, although not quite in the expected way.

Constance is essentially a girl, unawakened to the problems of a woman. Being deprived by her grandparents of all possibility of happiness, she runs away and naturally looks to her one friend, Hero Harrison, for assistance. Their marriage is merely another move in the game of life as the girl sees it, holding to the motto, "Who Cares?" The trouble is that the youth has fallen in love with her, an emotion which she in no way appreciates and their marriage, based on a deep misunderstanding, turns out to be a farce.

Plunged into social life, Constance continues to play the game for all there is in it, still saying, "Who Cares?" and not realizing the true meaning of the advances of Willun Donald MacDonald. Meanwhile, the distracted husband, without being untrue to the woman he loves, is dragged into what appears to be an affair with a chorus girl, who promptly makes matters worse by falling in love with him.

From a spectacular as well as a dramatic viewpoint, some of the strongest scenes in the production are staged at a fashionable beach resort where all of the characters, owing to one reason or another, congregate. Hero Harrison remains true to his ideals, despite carefully laid temptations, and Constance gradually wakes up to the fact that there is no chance of her ever really caring for any man, other than her husband.

They bring in a meller climax when the willun threatens to shoot the girl if she continues to repulse him and Harrison effects a timely rescue, finding that his child wife has suddenly blossomed into womanhood with a full sense of what love means.

¶ *The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervison.*

The
BRUNTON STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Sure to Please, Unless Your Folks Are Likely to be Shocked

Constance Talmadge in

"WHO CARES?"

Select.

Considered from the viewpoint of a picture likely to hold the interest, I should say that Select has a perfectly good offering in "Who Cares?" It has tone and richness and a story enough out of the ordinary to prevent its being passed by as merely another "movie."

The only really questionable point, as it may apply to a theater patronized by folks who want to steer clear of anything not just morally correct, is the frankness with which the sex emotions of both husband and wife are treated. For a distinctly neighborhood house, I think this is a trifle risky, although it must be said to the credit of both author and director that they have used very good taste in handling difficult incidents.

Having read an outline of the story, you can judge for yourself whether or not it is the kind of thing you dare show. If you decide to run it, there need be no question about the entertainment value or the drawing power of Constance Talmadge, who on account of her fresh personality can get away with a role of this type where less girlish actresses would be apt to make it distasteful.

In lobby display and in newspaper advertising, I sure would play up the star to the limit, because she deserves it, and you won't be wrong in stating that this film goes further than most of her previous offerings in revealing the scope of her talent. As a girl in simple frocks and as a young woman in gorgeous creations, she is altogether charming to the eye. Harrison Ford may not be very well known to fans, but he certainly is worth mentioning on account of his extremely likable personality, which is sure to make him a favorite with your young women patrons.

Making use of the title "Who Cares?" try to work it into a question calculated to excite curiosity.

Triangle Presents

"UNTO THE END"

featuring

CRANE WILBUR

scheduled for early release

The romance of a college athlete who triumphs in the game of base-ball and love; lightened by clever comedy touches and enhanced by the valor of a hale and hearty good fellow.

Triangle Distributing Corporation

1457 BROADWAY NEW YORK

Famous Stage Meller Goes Over Big in Film Adaptation

Clara Kimball Young in
"CHEATING CHEATERS"
Select.

DIRECTOR ..... Allan Dwan.
AUTHOR ..... Max Marcin
SCENARIO BY ..... Kathryn Stuart.
CAMERAMAN ..... Arthur Edeson.
AS A WHOLE ..... Intensely interesting crook meller, certain to go over with any kind of audience.
STORY ..... Accurate adaptation of stage play with only the changes made necessary by screen technique.
DIRECTION ..... Keeps the suspense all through and gets surprises in a reasonable fashion.
PHOTOGRAPHY ..... Excellent.
LIGHTINGS ..... First rate in giving natural appearance to interiors; several scenes show fine contrast of light and shadow.
CAMERA WORK ..... Good all the way with some cleverly handled dissolves.
STAR ..... Appears to advantage in the best picture she has had for some time.
SUPPORT ..... A really notable cast that makes much of the characters and will draw money to your box office.
EXTERIORS ..... Good when they are needed.
INTERIORS ..... Richly furnished and made additionally effective by photography and lighting.
DETAIL ..... Misses nothing that will give added strength to the story.
CHARACTER OF STORY ..... Won't offend.
LENGTH OF PRODUCTION .. About 5,000 feet.

Here is a film that can't fail to please in houses of any type in whatever neighborhood you happen to be located. It is melodrama with real punch and suspense, and at least two surprises such as seldom are realized in photoplays. This is one of the exceptional instances in which the audience, unless it happens to know the story, does not beat the author to it in guessing what is going to happen. Get the picture by all means and count on a clean-up, for you won't be disappointed.

The instances in which really successful stage plays come through the process of screen adaptation without loss of some essential qualities are rare, but this is one of the welcome exceptions, and according to my viewpoint, about the best thing that Clara Kimball Young, at the head of "her own company" has done in many moons. And believe me, it is some company, with Anna Q. Nillson, Jack Holt, Frederick Burton, Tully Marshall, Edwin Stevens and Frank Campeau in roles that are made to stand out, by reason of the excellence of the playing and the truly expert development of the story.

Considering the number of the characters and the complication of the plot, Director Allan Dwan has done a mighty good job in making everything clear without giving away the secret of the story. For the first few reels your folks will accept the situation just as it is presented, with an experienced gang of crooks planning to rob an aristocratic family passing under the name of Palmer.

This crowd, having Clara Kimball Young as the chief decoy, has rented an estate adjoining that occupied by the Palmers, reputed to own a tremendously valuable collection of jewels. In the scenes establishing the relationship of the crooks, and showing the part they are to play in the contemplated robbery, there is first rate characterization, and considerable humor, much of which is supplied by Frank Campeau. The scenes dealing with the visit of the Palmer family will get a laugh from any crowd.

The first surprise comes when it develops that the seeming aristocrats are merely another gang of thieves planning to get hold of what they believe to be priceless jewels in the neighboring house. This is so well handled that the average on-looker will have no suspicion of the true condition.

Along with the presentation of the activities of the two households, and the romance progressing between Miss Young and Jack Holt, the leading member of the opposing band, they work up suspense in following the plans of the Ferris Detective Agency, which is out to round up the crooks. One by one they are trapped, and then, for the biggest surprise of all, it is revealed that Miss Young is in reality Ferris and that the whole clever scheme is the result of her ingenuity. The one thing in which the audience has not been fooled is the genuineness of the girl's liking for Jack Holt, who is given a chance to redeem himself, as are the other members of the underworld.

Just Advertise to Get Them in For It's a Sure Box Office Winner

Box Office Analysis for the Exhibitor.

From any angle you want to look at it, this is sure fire. All you need is the right sort of advertising to get folks into your theater and you can count upon their going away to tell their friends that they ought not to miss "Cheating Cheaters." Keep it for two or three days if you can, and make the most of the word of mouth boosting.

Few dramas give better opportunity for exploitation, first because it was widely publicized as a stage success during the long New York run, with Marjorie Rambeau as the star, and second because Select has provided a truly superior cast in support of Miss Young. Make the most of the names appearing in the roster by giving them more than the usual prominence in your publicity. Anna Q. Nillson, Tully Marshall and Edwin Stevens, to mention only a few, have a following which should not be ignored.

Naturally the film should be tied up with the play in your exploitation, along with the assertion, which you are justified in making, that the screen version does full justice to the original and that Miss Young is seen at her best in the stellar role.

Providing the play visited your town, I would call attention to that fact and make a point of soliciting the interest of your dramatic editors, even asking them to compare the merits of the two offerings and point out the differences. There is a chance of getting considerable additional newspaper space if you draw the critics into a discussion. It would be worth while to run a special showing with this end in view.

Catchlines in a picture of this stamp are subordinate to making it clear to your regulars that you have a really excellent film adaptation of a notable stage play with Clara Kimball Young at the head of an all-star cast.

Old English Meller Doesn't Count Much on the Screen

William Faversham in
"THE SILVER KING"
Paramount-Artcraft Special.

DIRECTOR ..... George Irving.
AUTHORS..Henry Arthur Jones and Henry Herman
SCENARIO BY .....Burns Mantle
CAMERAMAN ..... Al Ligouri
AS A WHOLE...Unconvincing meller pieced together without much artistic discrimination.
STORY ..... Adaptation of old English play, which in photoplay form has more action than plausibility.
DIRECTION ..... Indicates an effort to compress too much plot material into limited footage; always pitched in meller key.
PHOTOGRAPHY ..... Nothing out of ordinary; prints of Derby horse race, apparently duped, don't harmonize with other racing scenes.
LIGHTINGS ..... Some good effects; others harsh and crude.
CAMERA WORK ..... Double exposures representing mirage on desert finely done.
STAR ..... Will impress on account of his reputation rather than for what he does in ordinary "movie" role.
SUPPORT ..... Barbara Castleton easy to look at as shero; John Sutherland and others suit needs of story.
EXTERIORS ..... Vary considerably; those showing English estate carry atmosphere.
INTERIORS ....Nothing to attract particular notice.
DETAIL ..... Assembling of scenes frequently gives choppy, episodic tone to picture; occasional incongruities.
CHARACTER OF STORY ..... Won't offend.
LENGTH OF PRODUCTION ..... 5229 feet.

They may call it a "special", but the hard truth of the matter is that this falls a long way short of realizing genuine special calibre. In the past few weeks I've seen a number of Paramount or Artcraft films which topped this in a number of ways, from a technical viewpoint as well as a plain consideration of what is likely to please your patrons. And it doesn't make a bit of difference, except in the matter of rental that these other films are put on the regular program, whereas this is heralded as something extraordinary.

It has been proven often enough that famous stage melodramas don't necessarily make superior photoplays. Practically all of the characters and situations presented here have been utilized with variations in "movie" mellers until they have become old stuff to the average fan. Superior treatment may raise them into something different, but in this instance there's little indication of fresh inspiration.

Burns Mantle, in writing the scenario, seems to have worked on the assumption that all a picture requires is action and then more action—a sort of fragmentary resume of the critical points of a plot without the substance needed to make a story human. A few years ago this sort of thing got by, but the pictures that win out now do more than introduce characters prior to plunging them into a tragic mix-up. That's one rather vital point on which "The Silver King" misses. There's so little sustained characterization that the people in the film always seem to be made to fit the story, rather than the story fit the people.

Insofar as the acting is concerned, there are many screen performers capable of carrying the role of Wilfred Denver. Mr. Faversham's work was marred by too much acting. Early scenes present the squire, portrayed by Faversham, living on his estate with his wife and children. For years John Sutherland has awaited the time when he may ruin the squire who married the woman Sutherland wanted for himself.

Posing as a friend, the crafty willun persuades Faversham to place his money on the wrong horse at the Derby; then to make his vengeance complete he takes him home gloriously drunk and brags about the success of his scheme. Infuriated by the treachery, the squire sets out to shoot Sutherland and enters his home at just the time that the "Spider", a noted crook, is robbing the safe. Faversham is chloroformed by the thief and the "Spider" shoots Sutherland, making it appear that the squire is the murderer.

When he regains consciousness, Faversham also believes that he fired the shot. Familiar meller stunts are utilized in effecting the innocent man's disappearance. He boards a train for Liverpool, dons the clothes of a sailor, jumps from the moving train which is wrecked a few moments later (the wreck is not shown in the film) and makes his way to America where he becomes a wealthy miner. All the while the report of his death is accepted in England.

After a lapse of years, during which his hair has turned white, Faversham returns to aid his family, now reduced to poverty. Incidentally, he finds that his children are apparently no older than when he left, an incident that might worry some parents. "The Silver King", however is so occupied with bringing the "Spider" to justice and clearing his own reputation that he hasn't time to bother about much else.

Star May be Relied Upon to Draw With Stage Patrons

Box Office Analysis for the Exhibitor.

As a box office proposition this seems to have a perfectly good chance of getting by, even if the film is likely to fall below expectations. There's plenty to exploit on account of the reputation of the star and a famous old melodrama.

There is no question about the drawing power of Faversham, whose fame is countrywide and of long standing. Some twenty years ago he was content to be a matinee idol, but more recently he has devoted much of his time to really serious stage drama, which has given him a following among those interested in the advancement of the American theater.

You may count on him, as you could on few stars to arouse interest among the theater-going public in your community. Certainly I would take this opportunity to go after the better element, figuring that they will want to see how Faversham comes through on the screen.

Along the same line there ought to be value in the name of Henry Arthur Jones as the author. "The Silver King" is one of his early works that few of the present fans know, save by reputation, but the fact of its having come from the pen of a renowned playwright is worth consideration.

In going after newspaper space, make the most of the reputation of Faversham. Providing you do the requisite amout of advertising, it should be comparatively easy to land pictures of the star along with reading notices based on his distinguished career. Play upon the idea that a great American actor is coming to your theater in a screen interpretation of a famous English melodrama. It might be risky to count on a long engagement, but for a few days the film should bring in a satisfactory return.

Hun Brutality is Chief Element in Metro's Latest War Film

Screen Classics, Inc. Presents
"WHY GERMANY MUST PAY"
Metro Dist.

DIRECTOR .....Charles Miller
SUPERVISED BY .....Maxwell Karger
AUTHOR .....Maxwell Karger
SCENARIO BY .....June Mathis and A. S. Levino
CAMERAMAN .....George K. Hollister
AS A WHOLE ..... War meller that goes after Germans hard on account of atrocities; likely to shock rather than impress.
STORY .....Deals mainly with brutality of Hun soldiers; reasonable enough in development, but a bit mechanical.
DIRECTION .....Carries scenes showing attacks on women to the limit; technically first rate.
PHOTOGRAPHY .....Always clear and at times decidedly artistic.
LIGHTINGS .....Give natural tone to the sets.
CAMERA WORK .....High class all through.
PLAYERS .....Large cast containing many well known names, including Creighton Hale, Florence Billings, Henry Kolker and Frank Currier; performances generally satisfactory.
EXTERIORS .....Well selected for action laid in Alsace.
INTERIORS .....Appear correct; some quite elaborate effects.
DETAIL .....Several sequences depend too much on subtitles to carry them along; assault scenes might leave more to the imagination.
CHARACTER OF STORY .....Likely to shock those who want to forget the worst side of human nature.
LENGTH OF PRODUCTION .....About 5,111 feet.

Six months ago when the war spirit dominated America, this would have stood a chance of going over big. The desire to make the Huns pay for their atrocities is still acute, but most folks want to think about something more pleasant when they go to the theater for entertainment. There's no longer a question about "why Germany must pay," any more than there is about Germany being forced to pay, so the issue offered here is not really current.

War scenes occupy a minor place in this film, the theme of which is German atrocities, depicted with more than the customary frankness. The story aims to inflame hatred and a spirit of revenge, by showing brutality in its most repellent forms.

Margaret McWade portraying Edith Cavell, is slapped in the face by Joseph Kilgour, impersonating General Von Bissing, because she rescues a nurse from his embraces; women are carried to the altar of a church in a bestial sort of consecration before being dragged off by soldiers; a priest is brained with the butt of a gun; Florence Billings, as an Alsatian girl is killed by an officer, after the Kaiser has issued an order authorizing his troops to help themselves to the townswomen—these are a few of the incidents presented as proof that Germany must pay.

They start off with the usual depiction of happy days just prior to the war, the scenes being laid in Alsace-Lorraine, where the son of the family, Creighton Hale, is obliged to train in the German army. But he remains true to the traditions of France and Alsace at heart, and despite enforced service with the Kaiser's troops, when war is declared, he stays aloof from the brutality of his fellow soldiers. In saving one woman from assault, he kills an officer and is shot himself, which accounts for his being taken to the hospital at Brussels, where he is attended by Helen Ferguson, an American nurse. The romance in the film is developed between these two.

Meanwhile things are going very badly with Creighton's family. Released from the hospital and granted a furlough, he reaches home to find his father dead and his sister dying, victims of a German officer, played by Earl Schenck. Swearing vengeance, Creighton escapes to America, and assisted by Helen Ferguson and her Congressman father, succeeds in getting a personal interview with President Wilson, and a special dispensation granting him a place in the American forces, although technically he is still a deserter from the German army. These scenes may get a smile from those familiar with the customary procedure in Washington.

The first man Creighton meets when he goes "Over the Top" is the slayer of his father and sister. He kills him, and, with the end of the war, returns to America to marry Miss Ferguson. The scenes in Washington are conventional and might be shortened without harming the picture.

Look Out For Your Regulars if They Are Easily Shocked

Box Office Analysis for the Exhibitor.

In some respects this is a strong film. Technically, it is well handled, with a cast that is truly notable in the number of prominent players it contains. To be sure, many of them appear only in subordinate characters, but it is something that they make these bits stand out, and their names add dignity to the production. There's more than the usual opportunity here for making a fuss about the cast, because of its size as well as quality.

On account of his fame as a serial star, Creighton Hale probably comes first in point of popularity, and you are safe in promising that he gives a first class performance in this. Florence Billings, Henry Kolker and Helen Ferguson are among others who should be given some publicity if you want to work along the all-star cast idea. You might even go so far as to advertise "The biggest all-star cast you ever saw is coming to the Blank Theater to show you 'Why Germany Must Pay.'"

Provided you are running a neighborhood house, try to estimate the taste of your regulars before you offer them this. If you have reason to believe that they're going to be shocked by a frank depiction of some of the most revolting phases of the war, I'd think twice before taking a chance on "Why Germany Must Pay." My own hunch is that a lot of your women folk will be horrified by the frequent display of bestiality.

There's nothing much to be said about the battle scenes in the picture, because most of your fans probably are familiar with more elaborate presentations of the conflict.

DOROTHY PHILLIPS

IN

ALLEN HOLUBAR'

Super-production

"DOROTHY PHILLIPS as 'Nanette' was superb!"—The BILLBOARD.

"DOROTHY PHILLIPS, the American Bernhardt."
—Julian Johnson of PHOTOPLAY.

"DOROTHY PHILLIPS is—splendid!"—ZIT in N. Y. EVE. JOURNAL.

"DOROTHY PHILLIPS at the height of her abilities—one of the most natural and effective artists we have."
—MOVING PICTURE WORLD.

"DOROTHY PHILLIPS does as fine work as we have ever seen."
—NEW YORK TRIBUNE.

"DOROTHY PHILLIPS will touch the heart of humanity."
—NEW YORK REVIEW.

"THE HEART OF HUMANITY"

"The Picture that will live forever"

RELEASED THRU JEWEL PRODUCTIONS, Inc.

Adventure Story Has Enough Action to Make Folks Forget Improbabilities

Wallace Reid in
"THE DUB"
Paramount.

DIRECTOR .....James Cruze
AUTHOR .....Edgar Franklin
SCENARIO BY .....Will M. Ritchey
CAMERAMAN .....Chas. Rosher
AS A WHOLE .....Lively production that should get by if folks don't stop to analyze it too closely.
STORY .....Fair material for star, although a number of the situations suggest a too convenient arrangement.
DIRECTION .....Keeps things moving at a fast tempo and generally succeeds in making scenes appear natural.
PHOTOGRAPHY .....First class.
LIGHTINGS .....Good in interiors showing dimly lighted house at night.
CAMERA WORK .....Mostly straight stuff.
STAR .....Will satisfy his followers in the character of an unbeatable hero.
SUPPORT .....Charles Ogle, Ralph Lewis and Raymond Hatton satisfactory; Nina Byron, as the shero, hasn't much to do.
EXTERIORS .....No call for anything unusual.
INTERIORS .....House and office rooms conventionally furnished.
DETAIL .....Scenes are correctly assembled and clearly titled to make the plot clear.
CHARACTER OF STORY .....Adventure stuff without anything to offend.
LENGTH OF PRODUCTION .....4401 feet.

It wouldn't do to stop to analyze this, because from a reasonable basis the story has a number of improbabilities;; but they slide it through at high speed and with such a lot of action that most of your folks are likely to find it first class photoplay entertainment. Generally speaking, Wallace Reid hasn't been especially fortunate in his starring material, and all told this looks better on the story end than most of his offerings.

Although they bill it as a photoplay of mystery, adventure and humor, it seems to come more properly under the head of romantic adventure, set in modern business life and permitting the muscular hero to do all sorts of impossible things in his search for the valuable "poipers." There isn't much mystery about it and your gang will have to look closely to discover the humor, but there is action and adventure enough to compensate for the lack of other qualities.

The complicatons in the first reel between a couple of crooked brokers and a lawyer moulded after the same pattern, may be accepted as merely the necessary preliminaries to the story proper, in which Reid, looked upon as a cowardly "dub," proves that he is made of very different sort of stuff. His introduction as the head of a construction company, badly in need of $5,000 in order to meet the weekly pay roll, isn't exactly convincing, but it may be passed by as a needed foundation for the adventures to follow.

Wandering off into the park to think things over, Wallace meets the crooked lawyer, Winter Hall, who is trying to solve the problem of securing the "poipers" from a member of a brokerage firm who has them secreted at his country home. Just by chance, he suggests to the dejected looking youth that he may make $5,000 easily by securing the documents. The opportunity looks so attractive to Wallace that he snaps it up immediately and soon starts to make things hot for Willun Charles Ogle.

Naturally, Wallace is refused admittance to Ogle's house, which merely makes him more determined than ever to gain access. When the butler and the hired man throw him out of one door, he enters another and when other means fail, he gets in by way of a window. These scenes are given variety and are played in a lively spirit that maintains the interest and builds up suspense as the plot advances to a point where "The Dub" gets all the better of the argument and assisted by a burglar, who happens along opportunely, walks off with the coveted document in addition to other compromising papers held by the crooked broker.

The romance between Wallace and Nina Byron is a slight affair that doesn't figure much in the picture.

Nothing Big, But Good Enough to Satisfy Fans if You Get Them in

Box Office Analysis for the Exhibitor.

Exploit this along the line that it is a truly exciting adventure story, showing the star in one of the most congenial roles he has had for some time.

There's nothing extraordinary about the production, but you're safe in counting upon the interest of your fans being held. Then, too, it's perfectly wholesome all the way through.

The burglary incident is so apparently a bit of romantic fiction that there is no danger of its having a harmful influence on youthful minds. In fact this is just the kind of a film that young boys will find thrilling. Wallace is their type of hero, always getting the better of his antagonists, no matter what the odds against him.

In my advertising, I would concentrate on Reid using his pictures liberally and announcing that in this portrayal Wallace does his best work. Even if some folks don't altogether agree with you, there won't be any real kick, for at least the picture is up to standard.

Magazine readers may recall Edgar Franklin as the author of many stories, so I would mention his name along with the title. Advance announcements also should refer to the principal members of the cast, Charles Ogle, Ralph Lewis, Raymond Hatton, Winter Hall and Nina Byron. Possible catch lines are "'The Dub' is a knock-out. Let Wallace Reid prove it to you in his latest Paramount feature," Another one, "It takes a thief to catch a thief, but the old saying didn't work in this case, so they gave the job to Wallace Reid as 'The Dub' and he came through with a fortune in his newest Paramount picture."

Index from Oct. 6, 1918 to Jan. 12, 1919

An index is issued every three months

VITAGRAPH

DATE		PAGE
Oct. 6	The Mating	23
Oct. 13	The King of Diamonds	11
Nov. 17	Everybody's Girl	13
Dec. 1	Miss Ambition	21
Dec. 8	The Man Who Wouldn't Tell	15
Dec. 15	The Beloved Imposter	21
Dec. 22	Hoarded Assets	21
Jan. 5	The Adventure Shop	15
Jan. 5	The Captain's Captain	5

METRO

Oct. 6	The Return of Mary	19
Oct. 6	Pals First	22
Oct. 13	Unexpected Places	3
Nov. 17	Secret Strings	2
Dec. 1	His Bonded Wife	23
Dec. 1	Five Thousand an Hour	21
Dec. 8	Hitting the High Spots	13
Dec. 15	Eye for Eye	21
Jan. 5	The Spender	20
Jan. 12	The Gold Cure	7

UNIVERSAL

Oct. 6	The Velvet Hand	11
Oct. 6	A Society Sensation	29
Oct. 13	Hugon, the Mighty	5
Oct. 13	Together	15
Oct. 13	The Lure of Luxury	25
Nov. 17	The Yellow Dog	5
Nov. 17	Three Mounted Men	7
Nov. 17	Kiss or Kill	11
Dec. 1	After The War	10
Dec. 1	All Night	15
Dec. 1	Vanity Pool	28
Dec. 8	Set Free	5
Dec. 8	Danger Go Slow	20
Dec. 22	Borrowed Clothes	23
Dec. 29	The Sea Flower	7
Dec. 29	The Cabaret Girl	11
Jan. 5	The Heart of Humanity	19
Jan. 12	Roped	11

PARAMOUNT

Oct. 6	Battling Jane	25
Oct. 13	Such a Little Pirate	8
Nov. 17	A Daughter of the Old South	11
Nov. 17	When Do We Eat?	31
Nov. 17	Little Women	3
Dec. 8	Goodbye Bill	11
Dec. 15	String Beans	7
Dec. 15	Fuss and Feathers	15
Dec. 22	Too Many Millions	17
Dec. 29	Little Miss Hoover	21
Jan. 5	The Way of a Man With a Maid	13
Jan. 5	The Greatest Thing in Life	23
Jan. 12	Jane Goes A-Wooing	9
Jan. 12	The Hope Chest	12

MUTUAL

DATE		PAGE
Nov. 17	Treason	8
Dec. 15	And a Still Small Voice	17
Jan. 5	All of a Sudden Norma	8

J. STUART BLACKTON

Nov. 17	Safe For Democracy	10
Dec. 8	The Common Cause	18

GOLDWYN

Oct. 13	Just for Tonight	17
Oct. 13	The Kingdom of Youth	17
Nov. 17	Thirty a Week	8
Nov. 17	Hidden Fires	8
Dec. 8	The Hell Cat	8
Dec. 8	Too Fat to Fight	17
Dec. 8	A Perfect Lady	18

FIRST NATIONAL

Nov. 17	The Romance of Tarzan	7
Nov. 17	Shoulder Arms	18
Jan. 5	Virtuous Wives	17

ARTCRAFT

Oct. 6	The Border Wireless	21
Nov. 17	Private Pete	11
Dec. 1	My Cousin	18
Dec. 15	Under the Greenwood Tree	8
Dec. 15	Arizona	21
Dec. 22	Branding Broadway	8
Jan. 12	The Squaw Man	15
Jan. 12	Under the Top	23

WORLD

Oct. 6	A Soul Without Windows	13
Oct. 13	The Appearance of Evil	13
Nov. 17	The Road to France	19
Nov. 17	Just Sylvia	9
Dec. 1	The Grouch	19
Dec. 8	Hitting the Trail	9
Dec. 15	The Man of Bronze	19
Jan. 12	What Love Forgives	6

EDUCATIONAL FILM

Dec. 15	The Key to Power	16

WM. SHERRY SERVICE

Nov. 17	Out of the Night	20
Nov. 17	Marriage	13

FOX

ct. 6 Bonnie Annie Laurie 8
ct. 8 On The Jump 8
ct. 13 The Caillaux Case 7
ct. 13 Salome 19
ct. 13 Marriages are Made 28
ov. 17 Swat the Fly 11
ov. 17 The Woman who Gave 28
ov. 17 Fan Fan 18
ov. 17 Why I Would not Marry 17
ov. 17 Tell It To The Marines 21
ec. 1 Ali Baba And the Forty Thieves 27
ec. 15 Treat 'Em Rough 8
ec. 22 Caught in the Act 8
ec. 29 For Freedom 8
ec. 29 I Want to Forget 8
n. 5 Every Mother's Son 21
n. 12 The Light 11
n. 12 The Call of the Soul 17

PATHE

t. 8 Money Isn't Everything 2
t. 8 Hobbs in a Hurry 18
v. 17 Rosemary Climbs the Heights 18
v. 17 Milady of the Beanstalk 23
. 8 Wives and Others Wives 28
. 22 Fair Enough 28
. 22 Dolly's Vacation 8
. 29 Infatuation 8
. 29 When a Man Rides Alone 19
. 8 The Midnight Stage 21
. 12 A Vagabond of France 3

SCREENCRAFT

8 The Prodigal Wife 21
8 Code of the Yukon 29

TRIANGLE

6 Tony America 18
17 Reckoning Day 17
22 Crown Jewels 7
12 A Successful Failure 19

SELECT

13 The Forbidden City 23
15 A Lady's Name 4
15 The Road Through the Dark 11
22 Her Great Chance 8
29 The Heart of Wetona 18
22 The One Woman (Thomas Dixon Prod.) 11
6 The Hollow of Her Hand 7

HODKINSON

Oct. 6 The Heart of Rachael 27
Oct. 6 Whatever The Cost 5
Dec. 22 The Challenge Accepted 18
Dec. 29 The Drifters 17

FILM CLEARING HOUSE

Dec. 22 Wanted for Murder (Rapf) 21

KLEINE SYSTEM

Nov. 17 Conquered Hearts 18

STATE RIGHTS

Graphic.

Oct. 8 Ashes of Love 7

Al Jennings Prod.—Ernest Shipman.

Oct. 13 The Lady of the Dugout 21

Super Art Features Inc.

Nov. 17 The Mother and the Law 19

Carlton Prod.—Ernest Shipman.

Nov. 17 Mother I Need You 29

Plunkett & Carroll.

Nov. 17 The Woman the Germans Shot 27

Crest Pictures. ....

Nov. 17 A Romance of the Air 19

Hiller & Wilk.

Nov. 17 Woman (Tourneur) 28
Dec. 1 The Silent Mystery 13

Harry Raver Distr.,

Dec. 1 The Liberator 21

Southern Features Film Corp.

Dec 1 Beyond the Law 7

M. H. Hoffman Prod.

Dec 1 Suspicion 11

Warner Bros.

Dec. 15 The Kaiser's Finish 13

De Luxe Pict. Inc.

Dec. 11 Wild Honey 16

G. & L. Feature Co.

Dec. 18 The Scarlet Trail 14

Binders for WID'S DAILY, $1.75

Star's Personality Pleasing But Production Doesn't Afford Him Opportunity For Extraordinary Accomplishments

Louis Bennison in
"OH, JOHNNY!"
Betzwood Prod.—Goldwyn Dist.

DIRECTOR ..... Ira M. Lowry
AUTHOR ..... Wilson Bayley
SCENARIO BY ..... Not credited
CAMERAMAN ..... David Calcagni
AS A WHOLE ..... Western meller presents nothing new; contains few laughs but for the most part is unimpressionable.
STORY ..... Succession of incidents tied together for the obvious purpose of uniting Westerner and girl from East.
DIRECTION ..... Failed to inject punch into the offering or to develop situations in manner that gets under the skin.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Not particularly effective, but clear cut.
CAMERA WORK ..... Secured several very fine locations.
STAR ..... Has smooth, smiling personality, but was not afforded the opportunity to register big.
SUPPORT ..... Acceptable; uncle fool character that failed to win laughs.
EXTERIORS ..... Generally very good
INTERIORS ..... Held to atmosphere
DETAIL ..... Frequently over-reached in attempts for laughs.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... About 5,100 feet

Louis Bennison, is a likeable personanty, but is scarcely afforded the opportunity to display any marked talent in this production. As a Westerner, he delivers the goods, so far as his role calls for, but unfortunately that doesn't mean very much.

The plot is old in theme and doesn't boast of a single hair-raising moment, as might be expected in a Western meller. This is not so much the author's fault as the director's who easily enough might have enlarged upon the material furnished him, and the introduction of some sure 'nuff comedy bits and moments of thrills and suspense. As it stands, it gives the impression of the players being put through their motions in systematic fashion, closely following the outline of the scenario.

Louis Bennison is introduced as a happy-go-lucky Westerner, made wealthy by his discovery of a mine the whereabouts of which he keeps secret. An aged prospector and his daughter come upon the mine, and the old man's dying belief is that it his own discovery. Bennison hasn't the heart to tell him of his prior claim, and so takes his daughter Virginia Lee into partnership.

Her supposedly wealthy relatives, learning of her good fortune, send for her to come East to live with them, and encourage a spurious Earl who is in reality a crook, in his attentions to her. The partner of Virginia's uncle, having been unsuccessful in negotiating a sale for Bennison's mine, forges a telegram advising Miss Lee to sell her share.

A letter from shero brings hero Louis East to visit her and look into matters, and he is not long in finding out the truth about the swindling partner. After giving him his just deserts, his next move is to foil the so-called Earl and his thieving partners in their attempt at getting away with the spoils, as well as trying to effect a mock marriage between Miss Lee and the Earl.

The inevitable clutch is pulled at the finish, as might have been expected.

There were a few redeeming bits of comedy in the offering, that will get laughs from any audience, for instance in the final scenes where hero ties the three crooks to the rear of an auto and drives them into town following in speedy fashion.

Another good comedy bit was the scene in which Bennison, at the point of a pistol, forces a Western greaser to don dance-hall woman's apparel and shake a tambourine while he danced for the laughing mob.

Others in the cast were Anita Cortez, Edward Roman, Alphonse Ethier, John Daly Murphy and Louis Brownell.

Hammer on Star's Broadway Success But Soft Pedal Merits of This

Box Office Analysis for the Exhibitor.

Hardly any audience will find justification to rave over this, since it provides material that will just about be received tolerantly. Louis Bennison, as the star, is a pleasing personality, but is not afforded the opportunity to do anything that will cause folks to talk about him. You can feature him as the star of "Johnny Get Your Gun" which enjoyed such a long run on Broadway. That's a safe and sure angle. But don't promise that he accomplishes anything wonderful in the film.

If I were you I'd not go out of my way to get this, but if it's coming to you, just slide it by noiselessly as a regular program offering, soft pedaling the merits. However, there might be much in this to amuse the younger element of your regulars, especially boys, who like the ruff Western stuff, and you might make an effort to get them in on a Saturday afternoon performance.

Use a large poster of Louis Bennison, giving it prominent display in your lobby, and you might use the line: "Remember him in 'Johnny Get Your Gun'? But 'Oh, Johnny' see what he gets in this."

In the way of catchlines, the following suggestions might help in arousing some interest: "See how human sympathy triumphed over the possession of wealth. Louis Bennison offers half of his mine to a girl he never met in his life before! 'Oh, Johnny!' will explain why he did it.

You can use the photograph of Virginia Lee, which is rather pretty, and you might feature her as appearing in Emmet Dalton's picture "Beyond The Law." You won't go wrong on promising classy atmosphere throughout the offering as well as some good laughs.

The 13th CHAIR
From The Play By Bayard Veiller
Adapted and directed for the screen by Leonce Perret
YVONNE DELVA
Presented And Produced By Acme Pictures Corporation
Suite 808 Brokaw Bldg.
1657 Broadway N.Y.C.

Your Public Wants To See the Many-Sided Roosevelt on Your Screen.

Book "THE FIGHTING ROOSEVELTS"

First National Exhibitors' Circuit

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VII. No. 25. Sunday, January 26, 1919. Price 25c

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Features Reviewed

June Elvidge in ..... THE BLUFFER
World ..... Page 3

Cecile B. De Mille's Prod.
DON'T CHANGE YOUR HUSBAND.
Artcraft ..... Page 5

Carmel Myers in ..... WHO WILL MARRY ME
Universal ..... Page 7

Mary Miles Minter in .. THE AMAZING IMPOSTER
American-Pathe ..... Page 9

Earl Williams in ..... THE HIGHEST TRUMP
Vitagraph ..... Page 11

McClure Pictures presents
THE FIGHTING ROOSEVELTS
First Natl. ..... Page 13

Pauline Frederick in ..... OUT OF THE SHADOW
Paramount ..... Page 15

Ethel Barrymore in ..... THE DIVORCEE
Metro ..... Page 17

J. Warren Kerigan in ..... COME AGAIN SMITH
J. D. Hampton-Hodkinson ..... Page 18

Frank Keenan in ..... TODD OF THE TIMES
Brunton-Pathe ..... Page 19

John Barrymore in .... HERE COMES THE BRIDE
Paramount ..... Page 20

Fannie Ward in ..... COMMON CLAY
Astra-Pathe ..... Page 21

Sessue Hayakawa in ..... BONDS OF HONOR
Haworth Prod-Robertson-Cole ..... Page 23

Bryant Washburn in ..... VENUS IN THE EAST
Paramount ..... Page 24

News of the Week in Headlines

Monday.

Robertson-Cole announce a series of eight Alma Rubens productions.

Evanston, Ill., ministers plan to give non-commercial shows on Sunday.

Allan Dwan to direct next Marion Davies production.

Official announcement of United-World merger.

Sherry secures two Edgar Lewis productions.

Tuesday.

Rights to "Snappy Stories" features secured by A. L. Siegel for two reelers.

Fox breaks from Lehrman. Latter will produce comedies for open market.

Goldwyn buys "City of Comrades" for Tom Moore.

Ohio State Screen League lines up over 600 houses.

Wednesday.

Report of special committee on exposition investigation filed with N. A. M. P. I.

Epworth League fighting Sunday shows in Florida.

Fairbanks says all members of star combination will be producing for new organization by the Fall.

Gil Heyfron sells interest in Missoula Amusement Co.

Thursday.

W. C. T. U. in Sunday fight in Indiana.

Hearst makes bid to secure distribution of Griffith combine productions.

Rothapfel sees good to picture industry in prohibition wave.

Friday.

Sherill to star "Tex" Guinan in two reeler Westerns.

Griffith asked to lead fight in Washington against Randall Federal censorship bill.

Major Funkhouser preparing to wage legal fight in Chicago to get back his job as censor.

Absolute exhibitor control planned for Affiliated.

Blanche Sweet's new production to have first showing in New York.

Big Features Rights Corp., Louisville, guarantees losses on bookings.

Sunlight Arc to make industrials.

Saturday.

Many small towns in Northwest do not expect to recover fully from "flu" until Spring.

W. A. Bach appointed sales manager for Hodkinson.

Saenger's acquire new Liberty in New Orleans—Control 45 houses.

Board of Fire Underwriters offer important suggestions regarding handling of film in exchanges. etc.

Pathe to release Harold Lloyd comedies weekly.

WITH FACTS FROM EXHIBITORS

We propose to demonstrate to you that *Metro All Star Series Productions* are the only standardized pictures in the world.

By standardized we mean a high percentage of entertainment value that assures you pictures *that absolutely satisfy* your audiences.

Regular Metro Exhibitors know this and we want *all* other Exhibitors to know it.

Watch for the facts to follow.

METRO

PICTURES CORPORATION

Better Film Than World Has Offered in Long Time. Should Go Big

June Elvidge in
"THE BLUFFER"
World.

DIRECTOR ..... Travers Vale.
AUTHOR ..... Clara S. Beranger.
SCENARIO BY ..... Clara S. Beranger.
CAMERAMAN ..... Philip Hapkin.
AS A WHOLE ..... Registered with conviction because of human, plausible plot coupled with players' sincerity.
STORY ..... Well tied together and presents recognizable situation of the sham of society.
DIRECTION ..... Brought out players and situations in characteristically human fashion and held the suspense and heart interest all the way.
PHOTOGRAPHY ..... Good.
LIGHTINGS ..... Clear, but generally uniform on sets.
CAMERA WORK ..... Secured many fine exterior locations.
STAR ..... Gave convincing characterization and looked beautiful in fashionable gowns.
SUPPORT ..... Irving Cummings impressive 'ero; Mayo did very well; Miss Ostriche looked charming but had little to do; others very good. ..
EXTERIORS ..... Generally fine.
INTERIORS ..... Good.
CHARACTER OF STORY ..... Human and not offensive.
LENGTH OF PRODUCTION .... About 5,500 feet.

Now you're talking. This is more in the nature of a production that makes folks want to go to the movies. The basic story idea, though not particularly new, presents a situation that is distinctly human, and the director has treated it in a manner that holds the atention all the way and is not obvious. This gives the impresion of having been given careful thought and consideration, and the result is a decidedly more worth while offering than World has released for quite a while.

The theme is well worked out in its interpretation of the superficiality of society, and presents the situation of June Elvidge who has been reared in luxury, forced to face poverty at the event of her father's death. Irving Cummings, his partner and victim wreaks his vengeance by advising his daughter, when she appeals for help, to bluff her way through life in beating society at its own game of bluff by keeping up her pretentious outward appearance while she exhausts her credit to the limit.

A social parasite suggests to Miss Elvidge that she enlist the aid of a social banker in crawling out of her immediate financial difficulties. He agrees to back up her social career and be repaid with a big percentage of interest when she marries for wealth.

Th trap is sprung for both, when each confident of the other's imense wealth, Miss Elvidge consents to marry Frank Mayo, ex-millionaire, and as a solution for quieting the banker s incessant demands for payment. When the deception is discovered, revealing their penury the two enter the game of fleecing their friends, for all it is worth, and cheat at cards.

Mayo forces his wife to encourage the attentions of a Western multi-millionaire who is trying to break into society. She accepts advanced payment from him in an agreement to accompany him, with her husband, to his home town and help his daughter Muriel Ostriche, socially. Mayo takes advantage of his wife's influence over Muriel, and forces her to urge the girl into marrying a wealthy no-account for which he'd receive a handsome commission. But his wife is determined in protecting the girl, and appeals to Irving Cummings, who is a guest at the millionaire's home to tip the father off.

In the meantime, the millionaire, discovering the couple cheating at cards and aware of their fraudulence, turns upon the wife to come across in her game at playing with him, and in a struggle that follows, Irving Cummings, who is in love with Miss Elvidge, and deeply sorry for his part in her unfortunate existence, intervenes. Hubby Frank Mayo is killed in a fight with the millionaire, and the final sequence shows after a lapse of several years a happy family consisting of Mr. Cummings, Miss Elvidge and a Junior.

All the way, the story and players registered with conviction. Miss Elvidge looked particularly pretty in fashionable gowns which she knew how to wear. The director's human treatment of this thoroughly human situation went the full way towards making it worth while. Others who appeared were John Davidson and Geo. MacQuarrie.

Go After Advertising and Emphasize is Really Worth While Featuring Big Cast

Box Office Analysis for the Exhibitor.

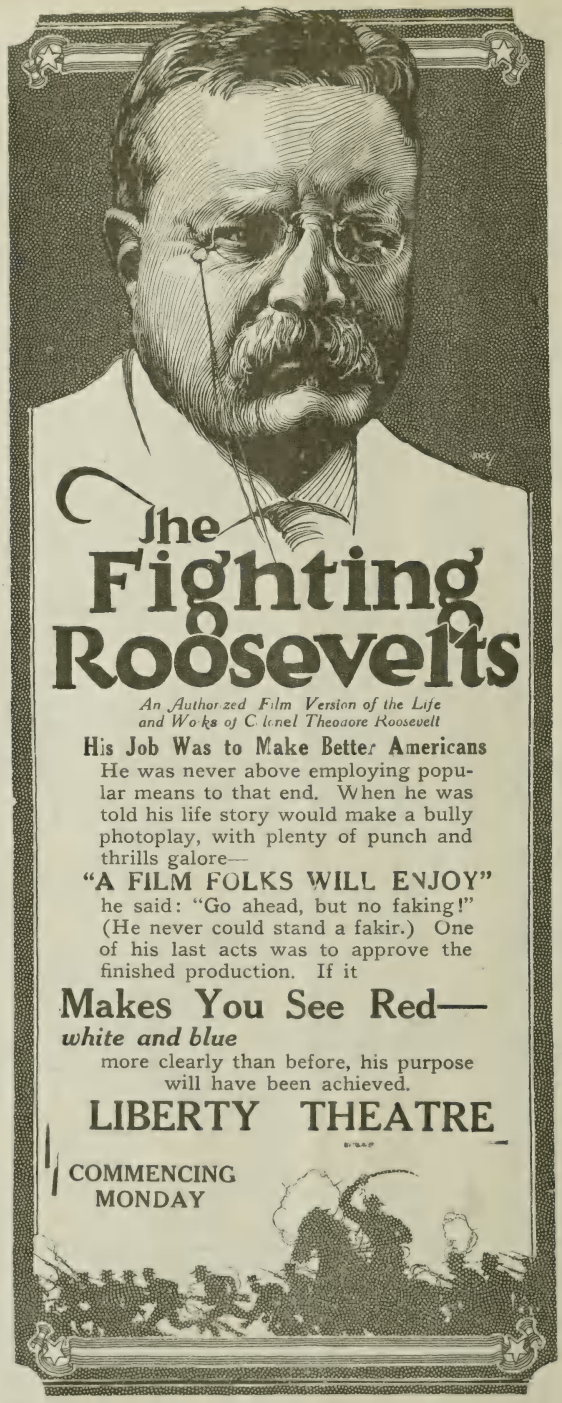
World has turned out a good one in "The Bluffer", which presents a good, human plot which has been well directed, resulting in a production of merit. You have to start out with, in the way of exploitation, the names of four popular World stars, June Elvidge, Irving Cummings, Muriel Ostriche and Frank Mayo. I'd play up this fact big, using large posters of each, displaying most prominently, however, one of Miss Elvidge in a beautifully elaborate gown.

You're safe in promising a few things—an all-star cast, a bully good story, classy atmosphere, and pleasing personalities. A critical intelligent audience, will more fully appreciate and enoy this than the mediocre type of audience, since they'll not fail to recognize the plausibility and humanness of the plot. Besides that, the well chosen locations give class and atmosphere to the offering, and make it pleasing to the eye as well.

Because of the fact that World has not been offering anything particularly good recently, I'd make special effort to go after my crowd with this one, with the assurance that they'd not be disappointed. Secure the co-operation of your local dramatic editor in endorsing the film as being human and thoroughly enjoyable.

For catchlines, you might use: "Are you a bluffer? What truth lies hidden beneath your pretentious, glamorous surface of wealth? See how two bluffers were bluffed in their own game at Blank Theater."

Play this up as a film disclosing the methods as well as the artificiality of society, in its ever-ready attempts of fleecing its friends.



This Cut and Copy is from the Press Sheet

Tell Them That—

Theodore Roosevelt Is at Your Theatre

This will appeal to people who never go to a theater. Your advertising must reach everybody—not just your regulars.

Advertise This Fact—

All profits whatsoever accruing to me personally until all the men are returned to their homes from the war, from the production of this scenario, will be given by me to the Red Cross and possibly other war organizations.

Exactly to the extent that the Motion Picture Public approves these pictures, it will help to provide additional means for backing the men at the front.

Theodore Roosevelt

FIRST NATIONAL EXHIBITORS CIRCUIT

DISTRIBUTORS

Interesting Treatment of Husband and Wife Problem, Well Acted

"DON'T CHANGE YOUR HUSBAND"

Cecil B. DeMille Prod.—Artcraft.

DIRECTOR ..... Cecil B. DeMille.
AUTHOR ..... Jeanie MacPherson.
CAMERAMAN ..... Alvin Wykoff.
AS A WHOLE ..... Entertaining and occasionally humorous; production of superior quality.
STORY ..... Points a moral lesson for discontented wives and has many life-like touches.
DIRECTION ..... Very fine all through; with human bits that get over strong.
PHOTOGRAPHY ..... Expert; dissolves used to advantage.
LIGHTINGS ..... A number of truly artistic effects.
CAMERA WORK ..... Scenes shot from a variety of angles; never monotonous.
PLAYERS ..... A cast of even excellence, with Gloria Swanson as the wife and Elliott Dexter and Lew Cody as the rival husbands.
EXTERIORS ..... Some pretty effects.
INTERIORS ..... Very fine.
DETAIL ..... Frequently accounts for putting across telling points in the story.
CHARACTER OF STORY ..... Most suitable to a sophisticated audience.
LENGTH OF PRODUCTION ..... 6,425 feet.

There is just enough foundation of fact in Jeanie Macpherson's treatment of the discontented wife theme to give this film some meaning beyond its entertainment value, which is distinctly good. When the author took "Don't Change Your Husband" for a title she started out to give reasons why it is better to put up with a few disillusionments than to make matters worse by choosing another partner.

Things do happen rather conveniently here in order to carry out the argument, but your folks aren't likely to object, because the story holds and every now and again strikes a thoroughly human note, in presenting the dilemma of the wife who casts aside her unromantic husband and finds his successor infinitely more objectionable.

Director DeMille's artistic production no doubt has a good deal to do with covering up some of the unlikely developments in the story. Then there is a cast, with no one billed as the star, which is of exceptionally high calibre. Gloria Swanson is an admirable type for the wife and two well contrasted characters are offered by Elliott Dexter as husband No. 1 and Lew Cody as the man that breaks up their happy home.

Dexter means well but is tactless. He insists upon eating onions, dropping cigar ashes on the floor, appearing shabbily dressed and reading the newspaper at the breakfast table.The sum total of these annoying habits places Gloria Swanson in a receptive mood for the attentions of the smoothly groomed man of the world who promises her pleasure, riches and love. At this point, Director DeMille introduces some decidedly pleasing scenes, showing the dreams of Oriental wealth and splendor aroused in the discontented wife's mind.

She is not really in love with Lew Cody, in the part of Schuyler Van Sutphen, but when her socially impossible husband persists in doing the wrong thing, even at the fancy dress ball which they all attend, Gloria asks for her freedom that she may realize her new dream of happiness. Dexter magnanimously grants her request and after securing a divorce the young woman starts up life all over again with the man who has promised so much.

It is only a matter of a few weeks before he reveals his real nature—selfish, inconsiderate and inconstant. Meanwhile, Dexter has undergone a change for the better. Still faithful to the woman who left him, and remembering the cause, he reconstructs his mode of life, eliminating onions and whatever else had been found objectionable. They depend a good deal upon coincidence for the incident which opens Gloria's eyes to the fact that her new husband is spending most of his money and her's too, on another woman. Also it is a convenient arrangement that makes possible Dexter's reappearance as her protector.

Final sequences reveal Cody as a thoroughgoing cad, whom Gloria is glad enough to leave that she may once more establish a residence in Reno preparatory to remarrying husband No. 1. In addition to those already mentioned, Theodore Roberts, Julia Faye, and Sylvia Ashton are in the cast.

Give Director De Mille a Prominent Place in Your Advertising

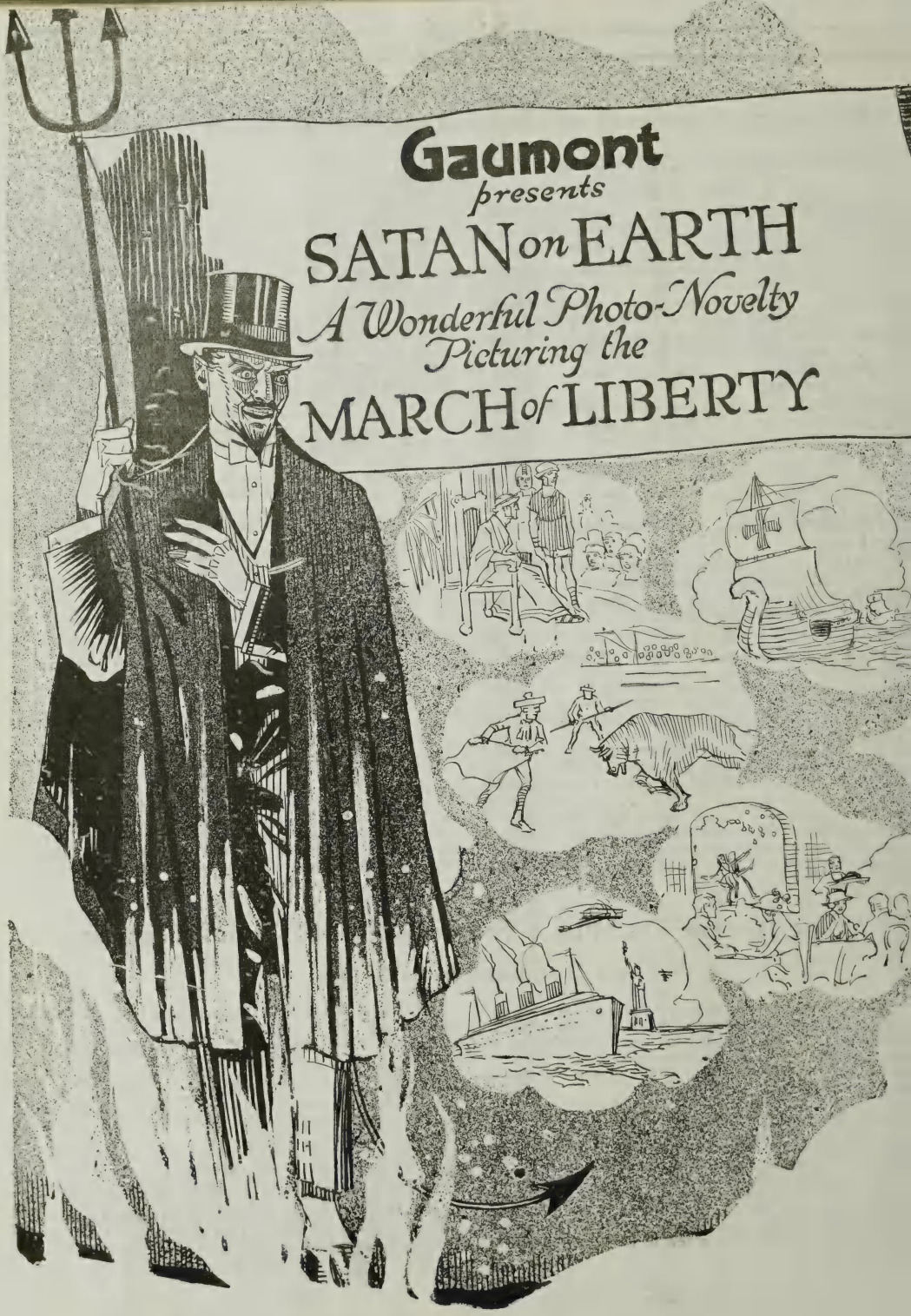
Box Office Analysis for the Exhibitor.

Here is a case where it is up to you to advertise the director. There is no star's name to work with, so give Cecil B. DeMille just as much prominence as you customarily would some favorite player. Bill this as a Cecil B. DeMille production and use his picture in connection with your publicity.

Fans are coming to recognize the importance of the director and to look for names connected with high class productions. A DeMille film really means something and I wouldn't be afraid of banking on his reputation to draw patronage, particularly if you are catering to a fussy crowd that looks for the best in photoplays and recalls such productions as "Carmen", "Joan the Woman," "The Devil Stone" and "The Whispering Chorus", to mention only a few of DeMille's successes.

Don't worry about the absence of a star, for the cast is quite as good, if not better, than most of the so-caller star aggregations. All of these names should have a place in your announcement: Elliott Dexter, Gloria Swanson, Lew Cody, Sylvia Ashton, Theodore Roberts, Julia Faye and James Neil. Mention the film as a companion piece to "Old Wives for New", written by the same author, Jeanie Macpherson, and played by the same cast.

"Don't Change Your Husband" is a good title to work with. It lends itself to catchlines such as "His manners were bad, but his heart was true and his wife came back to him in 'Don't Change Your Husband'." or "If you want to get a new angle on domestic problems see 'Don't Change Your Husband', Cecil B. DeMille's newest photoplay."


Gaumont
presents
SATAN on EARTH
A Wonderful Photo-Novelty
Picturing the
MARCH of LIBERTY

Is Real Funny in Spots and Principal Characterizations Registered Finely

Carmel Myers in
"WHO WILL MARRY ME"
Universal

DIRECTOR ..... Paul Powell
AUTHOR ..... Sonya Levian
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Light, pleasing entertainment will get laughs; also has human bits of pathos that register.
STORY ..... Is weak in spots but furnishes good role for star.
DIRECTION ..... Made most of material provided and developed star's characterization to very good advantage.
PHOTOGRAPHY ..... Straight stuff.
LIGHTINGS ..... Clear, but no attempt for effects.
CAMERA WORK ..... Nothing exceptional.
STAR ..... Did very well indeed in role of litttle "wop" and took to closeups advantageously.
SUPPORT ..... Thurston Hall exceptionally good; others good types.
EXTERIORS ..... Few good; generally acceptable.
INTERIORS ..... Just fair; occasionally "setty."
DETAIL ..... Some very good comedy bits.
CHARACTER OF STORY.....Harmless
LENGTH OF PRODUCTION ..... About 4,800 feet.

For pleasing light entertainment, this does the trick. It's not a thing to be taken seriously, but nevertheless registers because of its genuine comedy combined with human bits of pathos.

Carmel Myer's characterization in this was really good and typical of a little she-wop. Her gestures and display of temperament were interesting to say the least and show signs of the little lady being able to do bigger things if given the opportunity.

The intelligent use of closeups figured in putting this production over, having created an intimate relationship with the characterizations of Miss Myers and Mr. Hall both of which were interesting and well delivered.

Thurston Hall, in a state of intoxication, offers to marry Carmel Myers, the loveless bride at the wedding of a wop barber. Having recovered his sobriety the following morning, he disregards a friend's advice to annul the marriage, declaring he'll go through with his agreement like a thoroughbred.

The vast difference in their social spheres results in Hall's apparent indifference and boredom in his newly acquired wife, she being a product of the slums of Little Italy, and he a social aristocrat. Unsuccessful in her efforts to bridge his indifference, Carmel sacrifices her happiness by leaving him to return to her family. Not until she is gone, does Hall realize his loneliness for her funny ways and devotion. When he goes to the slums to bring her back, in her absence, her mother declares that Carmel never wants to see him again.

Very much depressed, Hall returns to his quiet home to find Betty Schade, formerly of the Follies, visiting him. Incidentally Betty was responsible for his drunken state on the night of Carmel's wedding, having jilted him for another. Seeking to re-establish herself in his good graces, she makes known to Hall her husband's brutality and jealousy. He unexpectedly arrives on the scene of their tete a tete, and in the ensuing battle, the girl shoots him.

Hall like the thoroughbred he is, shoulders the guilt, and Carmel arrives in time to overhear him give himself up to the police. In the trial that follows, she stakes her reputation in an effort to release her husband, testifying that he killed the man in self defense in a struggle between the two, when her husband discovered her indiscreet relationship with the dead man. Of course Hall is acquitted and they fade out with the clutch.

In the shooting sequences there were several slips in detail as for instance the fatally wounded man, of the coarse, bully type, registers the title, immediately after being shot, "Get me out of here, we don't want talk." He wasn't the kind that would be likely to consider scandal or be concerned about anybody else's reputation. Not only that, he was more than fairly well able to stand on his feet for a person who had just been shot.

Furthermore, it was decidedly a mistake to permit the hysterically crazed girl to drive her own car home, after she had shot her husband. However, I doubt whether the average audience will take these matters to heart, especially since there is sufficient good comedy and action to offset any technical slips. Others in the cast were Will Dyer, Kingsley Benedict and Marion Skinner.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

You're Safe in Booking This. Play up Title and Catchlines

Box Office Analysis for the Exhibitor.

Carmel Myers in

"WHO WILL MAKRY ME"

Universal.

Considered as a routine program offering, your fans will not fail to enjoy this. It presents nothing exceptional, but answers the purpose of light, pleasing entertainment for those who are not over-critical. Miss Myers gives a very pleasing performance and registers convincingly, her characterization affording her the opportunity to display genuine emotion as well as good comedy.

Thurston Hall, who is undoubtedly well known amongst your regulars, having appeared in innumerable large productions, should be featured with Carmel Myers. There's not a single fault to be found with his performance in this particular production.

The title "Who Will Marry Me" suggests comedy as well as something interesting and should attract audiences to your theater. Promise your folks that they'll enjoy plenty of hearty laughs and that Miss Myers appears in this to decidedly good advantage. Use a photograph of her in bridal outfit with the large headline "Who Will Marry Me?"

You might arouse some interest by using catchlines in throw-aways, to the effect of "He married her the night before, and the following morning she had to ask him, 'Don't you remember me?' See Carmel Myers and Thurston Hall in 'Who Will Marry Me'." And another line: "If, while under the influence of liquor, you married a girl, and later realized your mistake, what would you do? See what Thurston Hall did in 'Who Will Marry Me'."

It occurs to me that the great majority of your folks will find real humor in this and thoroughly enjoy it. Get them in, you'll not risk anything.

A PHENOMENAL DEMAND

HAS ALREADY ARISEN FOR DUSTIN FARNUM'S NEXT UNITED SUPER PICTURE

"A MAN IN THE OPEN"

FARNUM'S SPLENDID HIT IN "THE LIGHT OF WESTERN STARS" — held over for second week in Los Angeles, S. R. O. everywhere — IS THE ANSWER.

"A MAN IN THE OPEN" Released Feb. 16

KITTY GORDON in "ADELE" NOW READY

(From "The Nurse's Story" - by ADELE BLENEAU)

UNITED PICTURE THEATRES of AMERICA., Inc.

1600 Broadway J. A. BERST, Pres. New York

Story Doesn't Seem Real But Situations Are Fairly Entertaining

Mary Miles Minter in
"THE AMAZING IMPOSTOR"
American Film Co. Prod—Pathe Dist.

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... James Franklin Poland
CAMERAMAN ..... Not credited.
AS A WHOLE ..... Improbable but rather diverting offering; capably produced.
STORY ..... Hard to credit as real but allows opportunity for plenty of action.
DIRECTION ..... Keeps things moving at a fast tempo.
PHOTOGRAPHY ..... Generally very good.
LIGHTINGS ..... Well calculated to bring out the beauty of the star.
CAMERA WORK ..... Satisfactory
STAR ..... Wears becoming gowns and acts with requisite spirit.
SUPPORT ..... Adequate with Margaret Shelby and Alan Forrest in conspicuous roles.
EXTERIORS ..... Attractive
INTERIORS ..... Have variety and look like the real thing.
DETAIL ..... Nothing out of the ordinary.
CHARACTER OF STORY ..... Light entertainment that won't offend.
LENGTH OF PRODUCTION .... About 4,600 feet.

Improbable as the situations are in this combination of meller and comedy, the film is likely to get by with the average crowd. There is plenty of movement and folks are not apt to bother about a close analysis of the plot, which runs along the line of extravagant movie fiction. Things just happen according to the wishes of the author in building up to a climax, and there is little in the way of genuine characterization.

As a vehicle for Mary Miles Minter "The Amazing Impostor" is just passable. The star is on the screen most of the time and as usual looks very charming in a variety of decidedly becoming gowns. There is no call for exceptional acting, but Miss Minter makes the most of the chances offered her, as do other members of a competent cast. Edward Jobson is responsible for some bits of comedy in the character of a well meaning but futile sort of man, who habitually does the wrong thing. George Periolat, as the chewing gum king also is well cast.

Miss Minter is introduced as Periolat's discontented daughter. Wherever she goes her father's reputation as a chewing gum magnate follows her and the girl longs for romance. They manage to get some humor out of the opening scenes at the hotel where Mary is annoyed by the ever present gum which her father distributes at every opportunity.

When he goes on a business trip, the daughter decides to have a little adventure of her own, which is arranged by causing her to meet a fake countess who, in alliance with other crooks, has stolen a valuable necklace. It happens that the countess and Mary are similarly dressed and a detective, on the trail of the woman, thinks that he has found the culprit in the person of the chewing gum king's daughter.

Margaret Shelby, playing the countess, suggests to Mary that they change identities for a week, which appeals to the girl as a decidedly exciting and romantic adventure. She goes to a hotel, registering as the Countess of Crex and is followed by the detective and the crooks, also an old friend of her father's whom she refuses to recognize. Much of this is highly improbable, but they manage to keep up a fair degree of interest as the complications grow more complicated and the young detective falls in love with the supposed countess.

Mary finds the adventure becoming a bit too thrilling when she is threatened with death by a couple of wild-eyed Russians if she does not turn over certain papers supposed to be in her possession. And to make matters worse, the thief who had a part in stealing the jewels pursues her with equally unpleasant threats because she will not turn over the necklace to him.

Finally they bring all the characters together at the hotel, Mary's real identity is disclosed, and the thieves are taken by the police. This opens the way for the fulfillment of the love affair which has developed between Mary and Alan Forrest as the detective. The picture is capably presented and despite the extravagant nature of the story, makes passable entertainment.

Nothing Much to Work With Except the Star's Popularity

Box Office Analysis for the Exhibitor.

I certainly wouldn't go out of my way to get this, but it isn't poor enough to hurt your business if you just slide it through without making any rash promises. It doesn't warrant being kept for more than one day and should be supported by a good program of short stuff.

There is no question about the popularity of Mary Miles Minter, but if her following is to be enlarged, as it should be, somebody ought to get busy and give the little star material of a more substantial nature. A lot of folks will dismiss this as trivial sort of stuff and perhaps be skeptical about the next Minter picture offered them.

The title is conventional and I don't see any particular advertising angles outside of the star, who must be boosted to the limit in order to carry this over. Miss Minter is so decidedly pretty that I would make a big display of her pictures, trying to get a large portrait for the place of prominence in your lobby. Use pictures of the star wherever you can in advance announcements and speak of her as one of the most beautiful young women on the screen. The other names in the cast don't mean much to the average fan.

If you have been in the habit of running Miss Minter's films, name some of the productions and say that this shows the little star to advantage. There's nothing wrong in this statement, because whatever the limitations of the picture, Miss Minter certainly presents a very attractive figure.

For catch lines try: "She was the daughter of a chewing gum king and she became a countess for one thrilling week. See how Mary Miles Minter realizes her great adventure as 'The Amazing Impostor'." Another might read: "Are you looking for romance and excitement? Mary Miles Minter was until she got more than she bargained for as 'The Amazing Impostor'."

EXHIBITORS MUTUAL

BILLIE RHODES in "HOOP-LA"

Made by NATIONAL FILM CORPORATION OF AMERICA

"WHAT EVERY WOMAN WANTS"

With GRACE DARMOND

Made by JESSE D. HAMPTON

Playing —
BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA"
SESSUE HAYAKAWA in "BONDS OF HONOR"
HENRY B. WALTHALL in "AND A STILL SMALL VOICE"
WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"
MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

Released through
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

Spy Meller With Novel Twist Has Strong Appeal

Earl Williams in

"THE HIGHEST TRUMP"

Vitagraph.

DIRECTOR ..... James Young
AUTHORS ..... H H. Van Loan and Earl Williams
CAMERAMAN ..... Not credited.
AS A WHOLE ..... Spy meller well produced and acted; should entertain even in peace times.
STORY ..... Some new twists lend individuality to the plot.
DIRECTION ..... Keeps film interesting all through.
PHOTOGRAPHY ..... Varies considerably; several scenes lack clearness, others good.
LIGHTINGS ..... Too harsh at times, but a number of effects decidedly artistic.
CAMERA WORK ..... Fine double exposure in opening reel; composition generally first rate.
STAR ..... Has congenial role, which he handles with requisite dash.
SUPPORT ..... Grace Darmond attractive as usual; Robert Byrem sufficiently sinister as the willun.
EXTERIORS ..... Look like the real thing in representing French chapel grounds and aviation field.
INTERIORS ..... Conventionally correct.
DETAIL ..... Particularly realistic aviation scenes with raid and battle in the air.
CHARACTER OF STORY ..... War story but no atrocities.
LENGTH OF PRODUCTION ..... 4,316 feet.

Whether H. H. Van Loan or Earl Williams deserves credit for giving a new twist to the German spy plot theme, I don't know, but the fact remains that they have taken the most hackneyed of all photoplay subjects and given it a touch of novelty that makes the picture first class entertainment.

Right at the start, they get attention by establishing an unusual premise, and building up from the original idea, they keep the story moving in a logical fashion without resorting to padding. As a legitimate part of the story there are a number of really effective aeroplane scenes, purporting to represent a battle in the air over the German lines, with Earl Williams as a hero. Then, too, there is enough romance to satisfy most of your folks in the love episodes between Williams and Grace Darmond, terminating in an aerial honeymoon instead of the usual clutch.

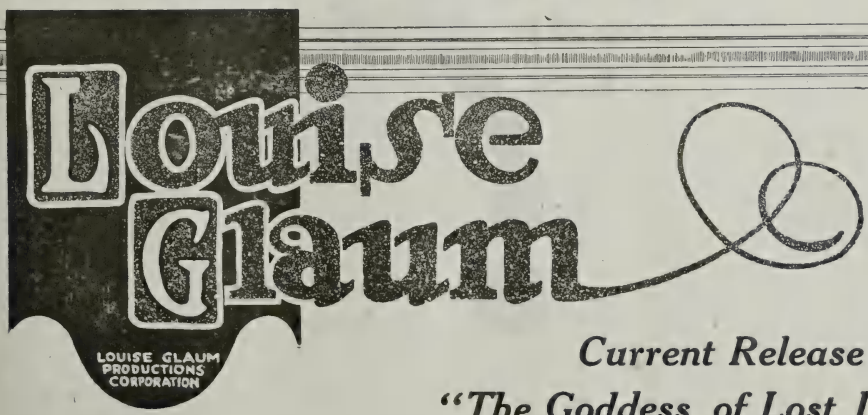
The story is launched with a peculiar situation as the basis. John Paget, played by Earl Williams, has just shot himself. No direct explanation is given, although it is understood that he was mixed up in some dishonorable proceedings. On the night of the suicide, the dead man's twin brother, Richard returns and finds a letter giving a list of John's friends and connections and telling Richard also played by Williams, to impersonate him. Owing to a physical resemblance this is held to be possible, and the preparatory scenes are so well handled that the audience accepts the situation without much question.

Having disposed of the body, Williams proceeds to take up life where his brother left off, adopting Grace as his fiancee and working along with the German spies, one of them in an American uniform, who have been conspiring with the deceased man.

The main purpose of the gang is to put through a contract for the manufacture of aeroplanes and then turn out defective machines. Williams, without disclosing the situation to anybody, appears to fall in with each move of the plotters, even getting a commission as a flyer with the understanding that he will cross the German lines carrying information concerning the movements of the Allied troops.

The leading characters are removed to France, Grace Darmond as a nurse, Williams and willun Robert Byrem as flyers. They pull some first rate aerial stuff in the sequences that follow, not forgetting to carry on the romance. Williams puts through a hasty marriage with Grace, who is located in a nearby town and then proceeds to carry out his part of the program as arranged with the German agents.

He crosses the lines all right and confers with the Hun leaders, the only trouble being that instead of giving information, he misleads them into an attack bound to mean victory to the French forces. Meanwhile he is suspected of being a traitor and an order for his arrest is sent from Washington. His bride is among those who think the worst until matters are properly explained and Williams is decorated for his services. In the cast are John Cossar, C. H. Geldart, Robert Bolder and Miles McCarthy.



Current Release

"The Goddess of Lost Lake"

Don't be Afraid of the War Stuff: They'll Like the Film

Box Office Analysis for the Exhibitor.

Earl Williams in
"THE HIGHEST TRUMP"
Vitagraph.

No doubt this picture was conceived before Kaiser Bill had any intention of signing an armistice, but I wouldn't worry about it flivvering on account of the war theme, because it is filled with mighty good picture material that your folks are going to like.

Most of you may have found that war themes aren't in demand, but that doesn't necessarily spoil a really human interest yarn with a background of conflict. You can count upon this getting by on the story end and most of your gang will be interested in the really excellent aeroplane battle which strikes me as being first class, even when compared with similiar conflicts in more pretentious productions.

Among the Vitagraph stars, Earl Williams has been particularly fortunate in the stories he has drawn during the past few months, a fact which, in combination with his popularity and the good quality of the supporting company, should make him one of the best bets on the Vitagraph program.

In exploiting this, try to secure pictures of Williams and Grace Darmond in aviation costume, also if possible, something that will give an idea of the difficult stunts pulled off in the air. I wouldn't advertise it as essentially a war picture, but there is no real reason for covering up the fact if you word your press notices and other publicity so that folks will understand that you have a story with a new twist and strong in its appeal.

A catchline following this idea might read: "If you think there's nothing new in the way of a German spy plot, see how Earl Williams plays 'The Highest Trump' in his latest Vitagraph thriller." Another angle to hit would be: "They were twins, but one was a spy, the other a patriot. See how Earl Williams triumphs as the patriot in 'The Highest Trump'."

Narrative of Roosevelt's Life is Incomplete But Has Good Points

McClure Pictures, Inc., presents
"THE FIGHTING ROOSEVELTS"
First National Exhibitors Circuit.

DIRECTOR ..... William Nigh
AUTHORS ..... Charles Hanson Towne and Porter Emerson Browne.
AUTHORIZED BY ..... Theodore Roosevelt
CAMERAMEN ..... R. Schillinger and Chas. J. Davis
AS A WHOLE ..... Should attract admirers of the late ex-President, the earlier phases of whose career are sketched.
STORY ..... Narrative, but no attempt at drama; main purpose is to bring out the versatile personality of Roosevelt as a young man.
DIRECTION ..... Allows action to drag at times, but generally successful in keeping the picture entertaining.
PHOTOGRAPHY ..... Fair, some scenes a bit hazy.
LIGHTINGS ..... Lack variety
CAMERA WORK ..... Nothing out of the ordinary
PLAYERS ..... Remarkably good types for Roosevelt as a boy, as a young man and at the time he became president. The actors taking above roles are Francis J. Noonan, Herbert Bradshaw and E. J. Ratcliffe.
EXTERIORS ..... Some pretty scenes, but for the most part they don't figure much.
INTERIORS ..... Answer the purpose
DETAIL ..... Titles a trifle long; good effect at close with stars as a background for Roosevelt and his sons.
CHARACTER OF STORY ..... May be classed as pictorial biography.
LENGTH OF PRODUCTION ..... About 6,200 feet

As a portrayal of ex-president Roosevelt's varied and intensely interesting life, this leaves something to be desired, in that it passes over many of his most important activities both as a man and as a statesman. On the other hand it is liable to prove interesting to many hundreds of thousands of Americans who know only in a fragmentary way about Roosevelt's early days, during which he developed the strength and knowledge which later on made him a dominating personality.

Those who expect to see the former president reacting scenes in which he was the leader will be disappointed, for he appears personally in only occasional flashes such as have been made familiar through news weeklies. There is practically nothing indicative of what he accomplished during the past ten or twelve years, either as a politician or an explorer.

The producers were fortunate, however, in securing admirable types to impersonate Roosevelt, first as a boy, then as a young man who goes hunting in Maine and later to the west in order to recover his health, and finally as vice-president, becoming the chief executive after the assassination of McKinley. In conveying the characteristic mannerisms of the former president, the actors selected were notably successful. There is characterization without any indication of burlesque, which would be fatal to a subject of this kind.

The narrative is simple and in some passages, aiming to reveal the kindly natures of the plain folk whom Roosevelt numbered among his friends, borders on sentimentality. After a few preliminary scenes the rising New York politician goes to Maine, where he is idolized by an old guide and his family; then to the west where in his quietly assertive manner, the tenderfoot proves his worth among the cowboys. Much is made of these scenes, more in fact than they seem to justify in consideration of the wealth of material offered by the subject.

The episodes are strung together rather loosely and as they advance, with wide lapses in time, to the point where Roosevelt becomes a national figure, the effort seems to be to emphasize his wisdom in the selection of young men who later take a leading part in the country's affairs. For instance, quite a bit is made of the friendship between the former president and Leonard Wood, his right hand man during the Spanish-American War when the Colonel organized his Roughriders. To bring out this phase of history more strongly, there are a few brief battle scenes representing the Colonel and his cowboys at San Juan Hill.

Pershing also is introduced as a young lieutenant of great promise, and Real Admiral Simms as the man destined to be instrumental in making the American Navy what it is today. The apparent argument is that whatever has happened, Roosevelt, directly or indirectly has had a guiding hand in shaping the policies of the nation. It is unfortunate, however, that the later, and certainly more vital years of the country's history have been passed over so casually.

Advertise Big in a Dignified Way and You Are Sure to Get Business

Box Office Analysis for the Exhibitor.

The drawing power of this film is unquestioned. Roosevelt is admittedly the most picturesque figure in all American history, and his death, instead of diminishing interest in the career of our most vivid American, is likely to increase the number of those who want to know more about his personality and the incidents of his career.

To be quite fair with your patrons, I wouldn't promise that this is a complete story of the ex-president's life, or do anything to indicate that he himself is the chief actor in the film. It shouldn't be necessary to resort to false statements in order to draw a crowd.

You are justified, however, in announcing an authorized version of Roosevelt's life and works and in boosting it on the score that it is the first thing of the kind presented. Also, you are safe in feeling that none of the late ex-president's most devoted admirers will be offended by the interpretation given of their hero. First National has issued a herald containing a Brinkerhoff cartoon which you might find useful.

This is the type of picture that should be widely advertised in newspapers and on billboards, for it will get an audience not generally numbered among photoplay fans. Naturally, the method of exploitation has been changed somewhat by the death of Roosevelt, but it still might be possible to get the support of Republican organizations on the ground that you are offering the first film portrayal of the career of their most noted leader.

Try to find some really good portrait of the ex-president, the larger the better, and make it the outstanding feature in your lobby. Just at this time it is particularly necessary that all of your advertising should be along dignified, conservative lines. If it is possible to get a photograph of Roosevelt in a family group, this, too, should have a place in your lobby.

In the Washington Herald of Jan. 25th

Secretary of War BAKER says.

"It is a wonderful picture. It brings to us in a forceful manner, the sacrifices which were made both at the front and at the fireside, to free the world and place love in its rightful place. The picture has touched me deeply and I hope it will help in bringing about some sort of league of nations which will chain the hyena gone mad with lust and ambition"

"The HEART of HUMANITY"

(The Picture that will Live Forever)

Allen Holubar's Superproduction
Starring

DOROTHY PHILLIPS

Released thru Jewel Productions, Inc.

Murder Mystery Cleverly Unfolded. Star and Atmosphere First Rate

Pauline Frederick in
"OUT OF THE SHADOW"
Paramount.

DIRECTOR ..... Emil Chautard.
AUTHOR .....E. W. Hornung.
SCENARIO BY ..... Eve Unsell.
CAMERAMAN .....J. Bizeul.
AS A WHOLE ..... Held the attention all the way because of splendid treatment and artistic atmosphere.
STORY ..... Cleverly devised murder plot sound in logic.
DIRECTION ..... Created suspense interest throughout and developed characterizations in convincing manner; never permitted players to over-reach in dramatic moments and created truly artistic atmosphere.
PHOTOGRAPHY ..... Beautiful.
LIGHTINGS ..... Fine.
CAMERA WORK ..... Artistic composition.
STAR ..... Photographed beautifully especially in closeups; sincere and convincing in dramatic role, for which she is well suited.
SUPPORT ..... Wyndham Standing impressive and dignified; others satisfactory.
EXTERIORS ..... Generally great.
INTERIORS ..... Good.
DETAIL ..... Good.
CHARACTER OF STORY ..... Nothing to offend.
LENGTH OF PRODUCTION ..... 4,102 feet.

In this we get the successful result secured from a good plot, an able director and a popular, capable star. In the unfolding of the murder mystery, director Chautard, by splendid treatment, has managed to sustain the suspense as well as the heart interest throughout the offering, never permitting the audience to beat him to it in the solution.

Here the intimacy of characterization has been well developed by the intelligent and generous use of close-ups, and Miss Frederick is one of the comparatively few actresses who can withstand the severity of this test of beauty, as evidenced in the offering.

Her characterization in this affords her ample opportunity for the revelation of her emotional and dramatic capability through genuine facial expression. Established in an environment of wealth and artistry, Miss Frederick is the central, pleasing figure in this production of classic distinction.

Figured as the murderess of her husband, the opening court room scenes present Miss Frederick on trial, with the tidal wave of public opinion against her. The jury, in its verdict of not guilty, finds an only sympathizer in the person of Wyndham Standing, philanthropist and reformer. Having invited her confidence, she unfolds to him the unhappy details of her marriage, of her husband's unfounded jealousy for a poor musician who lived in the same house, and whose wonderful talent she had encouraged.

Dissatisfied with its failure to convict someone of the crime, the press sends a reporter out in search of a clue. He follows Miss Frederick to Standing's country home, where he has persuaded her to visit his aunt until such time as he can establish her innocence.

It develops, however, that circumstances point to Standing's being somehow implicated in the murder, when in the first place, she comes across an autographed photo of her husband in a secret room which she discovers by accident. The reporter too, having witnessed Standing's payment of money to a tramp with the plea that he keep silent about the dead man, suggests to Miss Frederick that she wring a statement from the tramp. While in a drunken stupor, he tells her, that because he threatened to expose Standing's murder of another man, unless he paid him more money, Standing killed her husband.

Having overheard the tramp's account, the reporter effects Standing's arrest. Really in love with him, Miss Frederick visits him in jail and declares her trust in him which is justified when the poor musician turns up and confesses guilt of the murder, while in a fever-crazed condition caused by illness, and they fade out on the clutch, after Standing's explanation that many years previous he had shot another man in self-defence.

There was an atmosphere of dignity throughout the offering that lifted it above the ordinary murder plot which is usually overburdened with artificial meller situations. The cast as a whole was very good, and amongst those who appeared were Ronald Byram, William Gross, Emma Campbell and Nancy Hathaway.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

Star's and Director's Name Should Guarantee Capacity Audience. Advertise and do S. R. O.

Box Office Analysis for the Exhibitor.

Pauline Frederick in
"OUT OF THE SHADOW"
Paramount.

To begin with, you have the name of a big and popular star coupled with that of a capable director whose name ought to mean something to your regulars by this time. Too strong an emphasis cannot be placed upon the fact, that it is of the utmost importance, and to your own especial benefit to acquaint your fans with the names of big directors as well as stars. As has been said time and again, it is the director who makes or breaks a production.

Needless to say, the name of Pauline Frederick is your biggest and surest asset. Miss Frederick is not only beautiful but generally accepted as a mighty good dramatic actress. Use large phtographs of her in all parts of your lobby, since there's always a certain amount of magnetism in a beautiful woman, smartly gowned, that draws folks in front of your show-shop.

Of second importance is the name of Director Emile Chautard. Play it up big, in connection with Miss Frederick's name, and recall his direction of such big hits as "The Marionettes", "The House of Glass", "Her Final Reckoning", "Under False Colors", "The Heart of Ezra Greer", and many others.

You can safely and honestly promise a classy production and a good plot that creates suspense and heart interest all the way. I think too, I'd secure a large sized photo or poster of Miss Frederick and Mr. Standing in a garden scene to provide the romantic angle of interest.

Go after newspaper space and you might use the big captions over a photograph of Miss Frederick: "Did she kill her husband, or was the man she loved guilty of the crime? At Blank Theater on Blank night, see the clever unravelling of this murder mystery, with Pauline Frederick, in 'Out of the Shadow'. It holds a big surprise in store for you."

It's up to you to get your folks in for they'll surely not be disappointed but rather go out with a feeling of satisfaction.

ALMA RUBENS & JACK CONWAY IN TRIANGLE PLAY "RESTLESS SOULS"

A picture that arouses the enthusiasm of your reviewers is reasonably sure to call for the admiration of your audiences. Did you read Wid's criticism of this picture in his weekly issue of January 19th?

ALMA RUBENS
in
"RESTLESS SOULS"
by Cosmo Hamilton

Audiences readily respond to the personal charm of Miss Rubens. But with her presentation in "Restless Souls" their enjoyment should be complete. For she triumphs emotionally in a well told story that appeals to the sympathies. Her supporting cast is well selected. The settings are lavish and realistic.

Consider the popularity of this star and her former achievements. Consider the popularity of Cosmo Hamilton and the fact that his well written stories are known and appreciated. Are these not sales points that you can exploit to advantage? Particularly when the show has a good title?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York.**

Miss Barrymore Sure Fine in Well Suited Vehicle. Good Direction and Classy Atmosphere Put This Over Big

Ethel Barrymore in
"THE DIVORCEE"
Metro.

DIRECTOR ..... Herbert Blache.
AUTHOR ..... W. Somerset Maugham.
SCENARIO BY ..... June Mathis and Captain Kavanaugh.
CAMERAMAN ..... George K. Hollister.
AS A WHOLE ..... Splendid star and supporting cast make for excellent and very much worth while offering.
STORY ..... Adaptation from play "Lady Frederick." Afforded perfectly suitable role for star.
DIRECTION ..... Expert throughout; provided elegantly distinctive atmosphere and played up star to best advantage.
PHOTOGRAPHY ..... Indeed fine.
LIGHTINGS ..... Clear cut and good composition.
CAMERA WORK ....Interiors and exterior locations could not be beat.
STAR ..... Miss Barrymore's dignity and poise lend expression and distinction to offering.
SUPPORT ..... Did full justice to star; Miss Childers looked beautiful; Eugene Strong very likeable; others fine.
EXTERIORS ..... Very fine.
INTERIORS ..... Elaborate, and gave impression of costliness.
DETAIL ..... Titles well worded; made intelligent use of closeups.
CHARACTER OF STORY ..... Nothing to offend.
LENGTH OF PRODUCTION .... About 5,000 feet.

For classic distinction and finesse, this is indeed a winner. Miss Barrymore is a thoroughbred to her fingertips and her poise and dignity certainly lend artistic technique to the production.

The dexterous treatment of this film is noticeable even to the point of artistry, the director having been careful to provide just so much and no more to situations, which, under less expert attention might have bordered the melodramatic movie angle.

From start to finish, the atmosphere created is unsurpassable in its elegance, and gives the impression of a great expenditure of time and coin in the production end.

It would be difficult to imagine anyone more suitable than Miss Barrymore in the role of Lady Frederick, the beautiful, brilliant wife of Lord Frederick played by E. J. Radcliffe, who avails himself of each and every opportunity to remind her of the fact that she's his market purchase. Her dignity and artistry are asserted in her ability to cope with these situations of insult and public humiliation in a quietness of manner that is undeniable in its interpretation of culture and good breeding.

The familiar situation in which Miss Barrymore hides her sister, Naomi Childers, while she emerges from an inner room of Joseph Kilgour's apartment to face her sister's infuriated husband, will be recognized as being handled a bit more skillfully than usual, in its absence from cheap meller.

Having raised no opposition to her husband's divorce on the grounds outlined above, the following years establish her in Monte Carlo as a widely discussed divorcee, heavily indebted through gambling. Eugene Strong, the youthful, titled nephew of Perry Dean, a former admirer of Miss Barrymore's, is hopelessly infatuated with her, greatly to the disturbance of his aristocratic mother who enlists her brother's aid in saving the youth from the scheming, immoral adventuress.

The incident in which Miss Barrymore goes through the early morning process of rejuvenation by artifice, for the benefit and purpose of disillusioning the youth when he comes for her answer to his proposal of marriage, was particularly good. Even in these scenes Miss Barrymore's beauty stood the severest test of closeups.

The true cause of Lord Frederick's divorce is laid bare to Dean, when he overhears Kilgour's assertion to Miss Barrymore that they had an old score unsettled since the time she slapped his face when her sister visited his apartment and she took the blame. The final sequence gets over the ultimate union between Miss Barrymore and Dean who has cherished his love for her all through the years.

All in all, the production is decidedly classy, both as to treatment and atmosphere. The cameraman as well as the title writer also deserve particular mention for their good work. Others in the very good cast were Harold Entwhistle, Maude Turner Gordon and John Goldsworthy.

Spare no Efforts in Exploitation. Justifies at Least Two Days' Run

Box Office Analysis for the Exhibitor.

Get this and clean up. From any angle you choose to take it, it's all right. In the first place the name of Miss Barrymore is in itself suggestive of artistry, and the production is surely not lacking there. I would secure, if I were you, an extra large sized stand of Miss Barrymore, giving it prominent lobby display. Her costumes in the offering show rare good taste, and are displayed advantageously because of her stately bearing.

Spare no expense in the exploitation of this production, since once you get your crowd in, the entertainment end of it will take care of itself. This thoroughly justifies your securing it for at least two days, and by careful and sufficient advertising you should pack your theater full at every performance. The word of mouth praises will unquestionably be passed along, and insure you a capacity audience, on the second day.

A reasonable majority of your folks ought to be acquainted with the novel from which the film has been adapted, "Lady Frederick," by W. Somerset Maugham. Go after it big and with the determination to get your crowds in, feeling confident that they'll be thoroughly pleased with the entire production.

You are safe in promising an excellent cast in an excellent production that is decidedly classy, and presenting a story and a plot of interest. Play up the big cast, featuring Naomi Childers, whose beauty is given fair play in the offering, Eugene Strong, Joseph Kilgour, Maude Turner Gordon, Perry Dean, Harold Entwhistle and John Goldsworthy, most of whom are reasonably well known. The title, "The Divorcee" furnishes food for thought and curiosity as well as interest.

Nothing Extraordinary, But Should Get by as Passable Film

J. Warren Kerrigan in
"COME AGAIN SMITH"

J. D. Hampton, Prod.—W. W. Hodkinson Corp., Dist.

DIRECTOR ..... E. Mason Hopper.
SUPERVISED BY ..... Jesse D. Hampton.
AUTHOR ..... John H. Blackwood.
CAMERAMAN ..... Chas. Stumar.
AS A WHOLE ..... Mixture of comedy and drama that holds interest most of the way.
STORY ..... Reveals some ingenuity in plot construction, although the theme is ordinary.
DIRECTION ..... Goes after comedy points and generally gives a natural touch to scenes.
PHOTOGRAPHY ..... Varies; for the most part good.
LIGHTINGS ..... Rather uniform.
CAMERAWORK ..... Nothing extraordinary.
STAR ..... Will be liked in this; has opportunity for some character work.
SUPPORT ..... Efficient; Lois Wilson and William Conklin figure most prominently.
EXTERIORS ..... All that the action demands.
INTERIORS ..... Correctly arranged.
DETAIL ..... Shows regard for small points in photoplay production.
CHARACTER OF STORY .... Entirely inoffensive.
LENGTH OF PRODUCTION .... About 5,027 feet.

Some of your folks won't recognize handsome J. Warren Kerrigan when they first meet him as "Come Again Smith". He is a park bench loafer, disguised by a three day's growth of beard and a liberal coating of dirt. And his companions at the free resting place look like sure 'nuff down-and-outers. But there's a sudden transformation, bringing back Warren as his customarily well groomed self and therein lies the story, which is good enough in the way of light entertainment.

To be sure, things do happen rather oddly and conveniently, but there needn't be any real kick about that, as long as the author has given a certain surface plausibility to his narrative and the characters help to make you believe it. Fans aren't going to be exactly surprised at the way affairs turn out for the park bench hero, but they may be expected to find amusement in following the comedy romance with a meller tint.

At college they called him "Come Again Smith", because he was a free spender, so free in fact that his Dad, a western oil king, decided that his province in life was to spend money, not to earn it. Defying the precedent of all millionaire movie parents, Warren's father absolutely refuses to put him to work, so the youth sets out to fight his own way. He has advanced downwards to the fringe of trampdom as the story opens.

A copper is dragging him off to jail when H. A. Barrows, a prosperous broker, happens along with his friend William Conklin, a wily promoter. They have had a little dispute about an oil stock investment and Barrows has announced that the only bond worth buying is "the bond of humanity". Regarding the hapless Kerrigan as a reasonable prospect, he takes him to his home for a week's trial.

In order to explain his presence to Barrows' wife, Winifred Greenwood and his sister, Lois Wilson, Kerrigan is asked to invent a pleasantly romantic story about his past. He tells how he came to be called "Come Again Smith", how he determined to prove his worth, despite the skepticism of his millionaire father, and altogether concocts a wild sort of tale, which turns out to be nothing more than the true story of his life.

Seeing a chance to capitalize on Kerrigan's relationship to the oil king, Conklin, the stock broker, employs him at a salary of $100 a week. He booms his stock by making it appear that the millionaire oil man is one of his backers. Also, he gets Barrows' wife into trouble by persuading her to invest $10,000. Forced to pawn a necklace in order to cover the investment and then account for the disappearance of the jewels, the woman becomes the center of a meller sequence in which the willun is exposed and "Come Again Smith" is recognized as the millionaire's son.

The love interest developed between Kerrigan and Lois Wilson is slight, but suffices for a picture of this stamp. Charles French and Walter Perry are in the cast.

Make a Point of Lines Bringing in Catchy Title

Box Office Analysis for the Exhibitor.

This is just an average film, likely to get by safely enough, but not justifying special boosting. Whether it draws business for you or not, depends largely upon the popularity of Kerrigan in your community.

In playing up the star, I would try to give the impression that as "Come Again Smith" he has a role permitting real characterization and that he makes an interesting contrast between the down-and-outer and the socially correct millionaire's son. The title indicates comedy, so I would go strong on that end in preference to the dramatic features of the plot, which are not prominent enough to count much.

Lois Wilson is coming to be known as Kerrigan's leading woman, so I would mention her rather conspicuously in advance announcements, also using her picture in your lobby display. Her role doesn't figure very largely in this instance, but some folks may be attracted by her good looks. The names of Winifred Greenwood, William Conklin and H. A. Barrows also should be referred to in your advance publicity.

"Come Again Smith" is a title that offers chances for various twists in the way of catchlines. For example: "Can you guess why they called him 'Come Again Smith' ?" or "It's 'Come Again Smith' as long as your bankroll holds out—Then what? See J. Warren Kerrigan in his new picture." For another angle say: "Did you ever invest in the Bond of Humanity? It paid a big dividend in 'Come Again Smith'."

First Rate Story of Newspaper Life is Human and Real

Frank Keenan in
"TODD OF THE TIMES"
Robt. Brunton, Prod.—Pathe Dist.

DIRECTOR ..... Elliot Howe.
SCENARIO BY ..... Jack Cunningham.
CAMERAMAN ..... Charles Kaufman.
AS A WHOLE ..... Excellent depiction of newspaper life; human and entertaining.
STORY ..... Logical in development and provides star with opportunity for real characterization.
DIRECTION ..... Keeps all scenes true to atmosphere and gets good character bits.
PHOTOGRAPHY ..... Very good.
LIGHTINGS ..... Rather uniform, but satisfactory.
CAMERA WORK ..... Up to requirements.
STAR ..... Supplies fine sketch of small town newspaper man; plays with appeal and never overacts.
SUPPORT Wisely chosen to give telling interpretations of genuine characters. Buddy Post, Aggie Herring and Herschel Mayall, all good.
EXTERIORS ..... Not many.
INTERIORS ..... Particularly satisfactory in presenting newspaper office and scenes in typical boarding house.
DETAIL ..... Correctness of settings and individual touches in characterizations add much to the impressiveness of the production as a whole.
CHARACTER OF STORY ..... First rate for any type of house.
LENGTH OF PRODUCTION .... About 4,700 feet.

Frank Keenan evidently believes in varying his characterizations, and the beauty of it is that his versatility makes it possible for him to pass from one style of acting to another with equal success. His last production, "The Midnight Stage", dealt with brutality in its crudest form, with Keenan giving a vivid sketch of the outlaw. Here he switches to the other extreme and presents a very likeable but pathetically weak city editor, who is henpecked by his wife and generally kept down in the world because he lacks aggressiveness.

There is no denying the appeal of Mr. Keenan's extremely well-balanced portrayal in a story that reflects the newspaper world with a fidelity seldom attained in a film dealing with "the fourth estate". The settings are notably atmospheric and considerable care seems to have been taken in the selection of just the right people for a newspaper office, all of which adds materially to the illusion. Folks will like this, taken merely as a story with quite a bit of heart interest, and also because it deals entertainingly with a phase of life that lends itself to treatment in fiction.

Keenan is introduced as a man whose one ambition in life is to become managing editor of the paper with which he has been connected for years. He's a first rate newspaper man but, wanting in assertiveness, the proprietor is not ready to give him a more responsible position than that of city editor. Along with the unfolding of Keenan's character and development of the situation in the Times office, they show how a couple of crooks, under the guise of brokers, open a bucket shop in the leading temperance hotel in violation of the newly passed anti-betting law.

Having a keen sense for news, Keenan sets out to get the crooks, involved with the proprietor of the hotel, who poses as a staunch upholder of civic morality. With a star reporter as his ally, the city editor pieces evidence together bit by bit and prints the story on the day that the owner of the paper is away. The scoop goes over big and the weak city editor suddenly is transformed into a decidedly dominant person, who is ushered into the chair of managing editor.

His true character having been brought out, Keenan returns home to become, as he puts it, "managing editor of his own establishment," and after smashing up the parlor furniture, he brings his autocratic wife to terms. An effective comedy element is introduced in the person of the son, a big, lazy good-for-nothing, badly spoiled by his mother. Because she insists upon it, he is given a place on the Times staff where he gets mixed up with the crooked racing men and violates the ethics of newspaperdom by withholding the story.

The role of the son is very well handled by Buddy Post, who, in scenes with Keenan near the close of the picture, is responsible for some humorous business that will get over with any crowd. Others in the cast are George Williams, Joe Dowling, Jay Morley and Irene Rich.

Get Your Gang in to See Keenan and Count on Their Being Satisfied

Box Office Analysis for the Exhibitor.

Frank Keenan may always be relied upon to do something worth seeing when he appears on the screen and his characterization in "Todd of the Times" is no exception to the rule. In fact, from some points of view, it strikes me as being one of the most human pictures which the star has offered.

Although it is essentially a story of newspaper life, the qualities of drama and comedy are strong enough to make it go with audiences of all kinds. There's nothing that can possibly give offense and there are many scenes calculated to strike home with your women folks, quite as surely as with your men patrons. Those in the boarding house showing the domination of Aggie Herring, as the city editor's wife, should have a particular appeal to those familiar with boarding house life.

Naturally, the main advertising pull will be in the name of Frank Keenan, who should be given all possible prominence in your displays and publicity, along with the promise that he does some of his best work in this film. On account of the character of the story, it should be possible to interest your newspaper men in a picture dealing correctly with a phase of business with which they are concerned. It might be worth while to invite them to a special showing and see if they can point out any flaws either in the setting for the newspaper office, or the types of men secured for copy readers and reporters. Something of this kind might result in your getting additional space.

At all events, boost this in every way you can for it is sure to satisfy and will help to build up patronage for the next Frank Keenan you run. For catchlines try: "He had the brains, but he lacked the nerve until he found himself. See how Frank Keenan wins out in 'Todd of the Times' ", or "His wife was boss until he got a regular job, and then—See Frank Keenan in 'Todd of the Times,."

Farce Too Mechanical to Register First Class Entertainment

John Barrymore in
"HERE COMES THE BRIDE"
Paramount.

DIRECTOR ..... John S. Robertson.
AUTHORS ..... Max Marcin and Roy Atwell.
SCENARIO BY ..... Charles E. Whittaker.
CAMERAMAN ..... Not credited.
AS A WHOLE .... Mild farce which registers a few laughs, but not enough to carry five reels.
STORY ..... Adaptation of stage play; without dialogue much of the humor is missed.
DIRECTION ..... Tempo a trifle slow for farcical situations; star given plenty of opportunity to "act".
PHOTOGRAPHY ..... Generally clear; nothing difficult attempted.
LIGHTINGS ....Some of the interiors appear dull.
CAMERAWORK ..... Satisfactory.
STAR ..... Facial expression good; works hard to put comedy across.
SUPPORT ..... Faire Binney makes passable shero; others do what roles require.
EXTERIORS ..... Don't figure much.
INTERIORS .... Conventional sets answer the purpose.
DETAIL ..... Occasional laughs, usually due to Barrymore's humorous bits of business.
CHARACTER OF STORY ..... Keeps clear of anything offensive.
LENGTH OF PRODUCTION ....About 4,800 feet.

The mechanics of this farce are too apparent. It is so intentionally funny in the development of complications that you can't quite forget that the author and players have worked very conscientiously to get laughs, and as a result you don't enter freely into the mood of the comedy. Save in a few instances, the whole affair seems forced and it hasn't speed enough to carry you along by the sheer momentum of rapid action.

Robbed of the dialogue, which had considerable to do with giving snap to the stage play, this becomes just a passable offering, depending largely upon the personality of John Barrymore, whose comedy method is distinctive enough to give value to scenes that otherwise wouldn't register anything in particular.

There is no fault to be found in the farcical situations merely because they are inherently improbable; but in order to become genuinely entertaining they must be given a degree of lifelikeness through interest aroused in the embarrassment of the characters. The characterization in this is rather negative, except in the case of Mr. Barrymore, who registers perplexity and dismay with considerable effectiveness.

Playing a poor lawyer in love with the daughter of a millionaire merchant, he encounters an unusual opportunity to acquire $100,000, thereby overcoming the opposition of the girl's father, who will not listen to the match until John has made good.

Through a peculiar will, involving the inheritance of a fortune, it is necessary for a woman, just arrived from South America, to prove that her divorced husband, Frederick Tile, has remarried. Her lawyer hits upon the happy idea of finding a man in New York by the name of Tile and marrying him to someone, making it appear that the groom is the former husband of the South American heiress. If he can do this the fortune is safe.

Tile happens to be the name of the character played by Barrymore and he is offered $100,000 if he will go through a formal ceremony with some person secured by the lawyer, it being understood that divorce proceedings shall be started immediately.

Barrymore marries a veiled woman, not knowing that his sweetheart, Faire Binney has left home intending to become his wife, despite family opposition. They get some humor out of John's efforts to explain to the girl why he cannot marry her immediately and add to the complications when Faire's father, discovering a marriage license, announces in the newspapers that the wedding has taken place.

Meanwhile Barrymore's legal wife, a frightful looking creature, completes the house party by appearing with a demand for more money in payment for her part in the bargain. At a convenient moment her former husband, just released from Sing Sing, puts in an appearance and matters are straightened out with the understanding that the young people shall be married as soon as the law permits.

In the cast are Frank Losee, Frances Kaye, Alfred Hickman, William David and others.

Make Your Main Bid For Patronage on Fame of Play and Star

Box Office Analysis for the Exhibitor.

As a real laugh getter this doesn't look like much to me, but it should be possible to slide it through without causing adverse comment. Don't ask folks to take your word for it being a winner; just advertise what you have and let them judge for themselves.

Make a special play on this being a screen version of "Here Comes the Bride," the famous farce by Max Marcin and Roy Atwell, presented in New York in 1917. Even if your fans don't quite place the title it will be apt to recall something that they have read about and heard praised.

An equally strong advertising appeal may be made out of the presence of John Barrymore, whose name has come to be connected with screen farces of a high character, such as "The Dictator", "The Man From Mexico" and "On the Quiet", all of which should be referred to in your bid for patronage.

Then go after the theatrical element, to which the name of Barymore signifies a good deal, by using some reference to the star's stage fame, calling attention to his great artistic and popular success in Tolstoi's "Redemption" which has been running all season in New York.

Catchlines: "Would you marry a veiled woman for $100,000 if you were promised a divorce in order that you might wed the girl you loved? John Barrymore tried it in 'Here Comes the Bride' and got into a peck of trouble." Another might read: "When the bride came, she found another in her place. See how John Barrymore weds for money that he may re-wed for love, in 'Here Comes the Bride'."

Adaptation of Stage Success Goes Over Big in Film Form

Fannie Ward in
"COMMON CLAY"
Pathe Special—Astra Prod.

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... Cleves Kinkead
SCENARIO BY ..... Ouida Bergere
CAMERAMAN ..... Charles Miller.
AS A WHOLE ..... Strong in heart interest; well produced throughout and altogether of genuine special calibre.
STORY ..... Excellent adaptation of famous stage success with only changes calculated to add to force of picture.
DIRECTION ..... Displays discrimination in the handling of scenes and the use of players.
PHOTOGRAPHY ..... For the most part very good.
LIGHTINGS ..... Excellent, except in night scenes which don't look particularly natural.
CAMERA WORK ..... Dissolves and close-ups used to advantage; composition first rate.
STAR ..... Plays a girl of eighteen and looks the part; sure to attract.
SUPPORT ..... High class company with E. W. Lawrence, Fred Goodwins, John Barrows and others registering real characters.
EXTERIORS ..... Street scenes in opening reels carry atmosphere.
INTERIORS ..... Many of them richly furnished.
DETAIL ..... Small bits of human interest material put across effectively; titles in spirit of the action.
CHARACTER OF STORY ..... Theme is handled in a way that won't give offense.
LENGTH OF PRODUCTION .... About 5,800 feet.

Pathe holds a winning hand in this picture. The play on which the film is founded is so widely known that it is certain to draw; then there is a truly first class production of feature calibre all through, and a star who appears perfectly at ease in the sympathetic character of the wronged girl. The story has heart interest in abundance, is logical in its development and never fails to hold the attention throughout seven reels.

Director George Fitzmaurice deserves much credit for his skillful handling of scenes giving atmosphere and meaning to the story which in the main follows the stage version. The changes made did not alter the spirit of the drama, but were calculated to give an audience a more sympathetic understanding of the characters involved. For instance, the action in the film during the first three reels deals with a period in the life of Ellen Neal, played by Fannie Ward, which was only explained in the stage play.

With all the realism necessary, temptations confronting Ellen are presented in the tragedy of her home life, the drudgery of work with no opportunity for pleasure and her first taste of gayety in the unwholesome surroundings of a sporty cafe. Then, through no fault of her own, the girl is enticed into a compromising situation and is thrown out of her home by a brutal father.

The picture takes up the situation presented in the play at the point where Ellen becomes a maid in the home of the Fullertons, a wealthy family. Still pursued by ill fortune, the man-about-town who tried unsuccessfully to win her, appears at the house and tells young Fullerton that the girl came from Bender's notorious resort. Pleading that whatever appearances may indicate, she is still a "good girl," Ellen holds her place but unfortunately falls in love with the son of the super-aristocratic Fullertons, who adhere strictly to the caste regime.

In the screen version the son goes to war, leaving Ellen with a baby which she and the woman who passes as her mother are unable to support. The Fullertons fight every attempt to get recognition for the child, but the family friend, Judge Filson, although handling the case for them, takes a more humane attitude. The court scene, which was the big punch of the stage drama, is presented with sufficient force in the picture. It develops that Judge Filson is in reality the father of the girl. He sends her away to school and by the time Fullerton returns from the war she is a cultured young woman.

Sympathy is maintained for the man responsible for Ellen's predicament by picturing him as a faithful lover who welcomes an opportunity to wed the girl. Miss Ward gives an admirable characterization throughout and is notably successful in indicating both in appearance and manner, a girl of eighteen. Others in the cast who contributed largely to the merit of the production are, Fred Goodwins, Helen Dunbar, E. W. Lawrence, John Barrows, Mary Alden and Andrew Arbuckle.

Play It Up as a Special and Promise That You Have a Winner.

Box Office Analysis for the Exhibitor.

"Common Clay" was one of the biggest surprises of the New York dramatic season two years ago. Unheralded, save as a Harvard prize play, it came to Broadway and immediately sprang into popular favor sufficient to warrant a run of ten months. This, of course, gives the picture very valuable advance advertising. Then, too, the play received country-wide publicity through road companies which have visited practically every city and town of any importance.

The picture has the same appeal that made the play such an outstanding success, and from a box office as well as an artistic standpoint, it seems to me to rank among the best things that Pathe has handled for a long time. It is well suited to any type of audience and is such a high class production that there need be no question about placing it in houses demanding photoplays of the best stamp.

Play it up as a special and take a chance on a run of at least three days, because it will excite nothing but favorable comment from those who see it. There is enough to warrant a large advertising appropriation aimed at theatergoers as well as film fans. They will remember the success Jane Cowl scored in the part of Ellen Neal and you can promise them that they will be quite as much interested in Fannie Ward's interpretation of the unhappy heroine.

Increased newspaper space should make it possible to land pictures of Miss Ward, accompanied by sketches of her career which has been long and notable. Refer to the stage performance of "Common Clay" if it visited your town, and in all of your exploitation mention the film as a true adaptation of the famous drama. This is a sure money maker if you handle it in the right way.

2 REELS SPECIAL

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The life and achievements of the man who was idolized by his friends, and loved by his enemies.

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Japanese Star Gives Fine Portrayal in Dual Role

Sessue Hayakawa in
"BONDS OF HONOR"
Haworth Prod.—Robertson-Cole, Dist.

DIRECTOR ..... William Worthington.
AUTHOR ..... Clara Whittle.
SCENARIO BY ..... Frances Guinan.
CAMERAMAN ..... Not credited.
AS A WHOLE ..... First rate production that holds the attention most of the way; some notably good acting.
STORY ..... A trifle slow in getting started, but altogether makes satisfactory vehicle for the star.
DIRECTION ..... Might have speeded up the action at times; generally successful in making dramatic scenes forceful.
PHOTOGRAPHY ..... Excellent.
LIGHTINGS ..... Effective combination of light and shadow.
CAMERA WORK ..... Remarkable in the use of many difficult double exposures.
STAR ..... Scores in dual role presenting twin brothers of contrasting natures.
SUPPORT ..... Good types for Japanese; others well suited to roles.
EXTERIORS ..... Some pretty views.
INTERIORS ... Furnishings suggest a Japanese home
DETAIL ..... Shows regard for correctness in presenting customs of the Japanese.
CHARACTER OF STORY .... Nothing objectionable
LENGTH OF PRODUCTION ..... About 5,000 feet.

A little more speed in the action and a less leisurely development of the plot in the opening reels would benefit this film, but considered in its entirety, it is a first class production. Sessue Hayakawa is a difficult star to fit with screen material. So many things are of necessity eliminated, for social or political reasons, that he is fortunate when a story of good quality and free from anything likely to give offense comes his way.

"Bonds of Honor" steers clear of dangerous ground and offers a fine opportunity for the star in a dual role of twin brothers, the sons of a Japanese count. There are some scenes of dramatic intensity, especially toward the close, whereas from a photographic angle, the double exposures bringing the brothers together are truly remarkable. The handling of these scenes is so clever that even if another actor occasionally doubles for Hayakawa, the audience will not detect the substitution.

To make the thing more human and give it a slight comedy relief, the director brings in a couple of Japanese children who will make a particular hit with your women folk because they are distinctly cute and appealing. These interludes haven't much of a place in the story, but they may be accepted on account of their unusual nature.

As a young patriot, just commissioned in the army and anxious to help his father in preparing plans of benefit to the Japanese whose Russian policy is being attacked by Germans, Hayakawa presents the figure of a loyal patriot. In sharp contrast, is that of a weakling brother, who gets seriously in debt at a gambling house conducted by German spies. After the Germans have the youth completely in their power, they insist upon his securing the plans which are known to be in the possession of his father.

All of this is developed rather slowly, up to the point where the dishonorable son takes the papers, allowes them to be photographed and sneaks back into the house where his perfidy is discovered by the loyal brother and the count. According to the Japanese code, the one way to redeem the honor of the family is for the boy to commit hari kari. With true Oriental solemnity, the count and his soldier son go through the ceremony preparatory to the suicide of the disgraced brother.

But instead of killing himself, the youth seeks refuge with the German conspirators and goes with them to Russia, leaving his Japanese sweetheart behind. The patriotic brother offers his own life in place of that of the traitor, but the sacrifice is refused and he sets out to find the fugitive. With the scenes shifted to Russia, and the Japanese girl back among those who have gone there only to find that her lover has become a hopeless drunkard, despised even by the Germans, the action is worked up to considerable intensity, culminating in the round-up of the spies, the death of the weakling brother and the triumph of the loyal Japanese.

All through the picture, Hayakawa acts with strength and expression and he is ably supported by Tsuri Aoki, Marin Sais, Gagmar Godowsky and Herschel Mayall.

Safe For Any House. Promise Something Good

Box Office Analysis for the Exhibitor.

This is the sort of a film that may be presented in houses of any type. There is nothing in it to offend racial prejudice and the political angle of the story is entirely in accord with the good feeling existing between America and Japan in their policy toward Russia. The romance concerns Japanese, only one other woman figuring prominently in the story, as a member of the German spy gang.

There is danger of an audience becoming a bit weary by the long preparation for the dramatic features of the plot, but when things really get under way there is plenty to keep the attention, both in the fine acting of the star and the capable portrayals given by the supporting company.

Hayakawa is without a rival in his own particular fied and as long as they give him pictures as good as this, there is no reason why his following should not increase steadily. I would exploit the star liberally, announcing that he does some of the best work of his career in the dual role of the twin brothers. Try to get pictures showing him in each character in order to emphasize the artistic variation of his portrayals. Also, it would be a good stunt to secure some illustration of the two Japanese children, who will strike your folks as being something new on the screen.

There is no need to speak of the spy plot theme, which really is a subordinate feature of the production, except that it gives an opportunity for the building up of drama. Mention other pictures in which Hayakawa has appeared, not forgetting "The Cheat" in which he played with Fannie Ward. Although this film was made some time ago it is still remembered as one of the strongest productions on record.

For catchlines try something like: "Would you sacrifice your life for your brother in order to redeem the honor of your family?" Sessue Hayakawa does in "Bonds of Honor'," or "Do you know the Japanese code of family honor?" See Sessue Hayakawa in his superb dual characterization in "Bonds of Honor."

Bright and Wholesome Story Gives Star Congenial Role

Bryant Washburn in
"VENUS IN THE EAST"
Paramount

DIRECTOR ..... Donald Crisp
AUTHOR ..... Wallace Irwin
SCENARIO BY ..... Gardner Hunting
CAMERAMAN ..... C. Edward Schoenbaum
AS A WHOLE ..... Pleasing all through, with light vein of comedy and some life-like characterizations.
STORY ..... Adaptation of Wallace Irwin's "Saturday Evening Post" serial; goes well on the screen.
DIRECTION ..... Makes characters and situations appear natural.
PHOTOGRAPHY ..... Always clear
LIGHTINGS ..... Nothing out of the ordinary, but sufficce.
CAMERA WORK ..... Good in getting effective shots of street scenes.
STAR ..... Right at home in this sort of role
SUPPORT ..... Anna Q. Nilsson looks the part of a high society vamp; Margery Wilson and others will be liked.
EXTERIORS ..... Suggest a sight-seeing tour of New York.
INTERIORS ..... All that is needed
DETAIL ..... Some telling comedy bits help to make the film seem human.
CHARACTER OF STORY ..... Good for both city and town audiences.
LENGTH OF PRODUCTION ..... About 4,347 feet.

The "Saturday Evening Post" sure is a fertile field for scenario writers looking for material reflecting American life; also Bryant Washburn seems to be the typical "Saturday Evening Post" star.

A number of his best pictures have come from this source and he has Wallace Irwin and the Lorimer publication to thank for his latest offering, a happy combination of humor and human incidents in a setting that will appear attractive to most of your folks. Few pictures have given as varied a series of New York views in following the adventures of any westerner who acquires a fortune and comes to the big burg in search of his "Venus in the East."

Living at the Plaza and making frequent trips around the city, Bryant visits a number of places of interest to audiences that know New York as well as those that don't and these trips are always made a legitimate part of the story, which opens with the young man's inheritance of more money than he knows what to do with. It enables him, however, to follow out a romantic adventure, inspired by a picture published in a Sunday newspaper of the famous Mrs. Pat Dyvenot, played by Anna Q. Nilsson.

His experiences begin on the train, when gamblers scheme to get his roll of bills, which is taken by a sympathetic girl. Of course, the youth doesn't know that the young woman merely appropriated the money in order to save it from the gamblers.

Bryant's first break into west side society, which isn't what they call "True Manhattan," produces some humorous bits of action consequent upon the westerner's crude manners and unconventional attire. The next day he has a little conference with the valet at the Plaza and commissions him to secure the right sort of a Manhattan wardrobe. Properly attired, Bryant is ready to pursue the object of his quest, his "Venus in the East," whom he first sees at the opera.

A friend of Bryant's is among the Venus' discarded lovers, but he declines to give the romantic millionaire the desired introduction. Things looks a bit discouraging until a story appears in a newspaper about Miss Nilsson's loss of a precious pearl necklace. The quixotic youth hits upon the idea of buying pearls equally fine and presenting them to the woman. Not worried at all by the expenditure of $250,000 for a string of jewels, Bryant appears at her apartment with the offering and thereupon begins his courtship.

Discomforting incidents continually annoy him, however. His eastern Venus is decidedly cold and when Bryant takes an occasional bus ride, he rather envies the youths who appear to be having a pretty good time with "real girls." Then it transpires that the woman on whom he has based his dream of romance has pawned the necklace and replaced it with a paste imitation, according to her usual custom, as explained by her earlier lover.

With the disillusionized westerner in a discouraged frame of mind, he meets the girl who walked off with his money and deposited it in a bank until it might be returned. She turns out to be the genuine "Venus in the East." Margery Wilson is well cast as the sincere heroine and others in the company who give able performances are M. A. Barrows, Guy Oliver, Clarence Burton and Helen Dunbar.

Be Sure to Mention That it is Taken From a Saturday Evening Post Serial

Box Office Analysis for the Exhibitor.

There ought not to be any trouble in playing this to satisfactory business. It has the same qualities that marked Wallace Irwin's "Saturday Evening Post" story, which will be remembered by thousands of readers. To avoid any chance of their missing the connection, use the words "by Wallace Irwin" and "from the popular Saturday Evening Post serial," in all of your exploitation.

You may work with three names here, all of them having an appreciable pulling power. Bryant Washburn undeniably is coming along very rapidly as a favorite in light character comedy dealing with American life. Thus far his recent portrayals, although of the same general nature, have had enough variety to prevent their becoming monotonous and folks are coming to look for something bright and wholesome in connection with the name of Washburn. Don't worry about boosting him too much, for he will justify pretty nearly anything you say in this instance.

The second name of value is that of Wallace Irwin whose reading public is large. Make it clear that he is the author of this and that the adaptation preserves the spirit of the original and gives a correct pictorial version of the plot. Then, for the third appeal, go after "Saturday Evening Post" readers with the assurance that if they read the serial they can't afford to miss the screen play.

It might be worth while to get copies of the publication containing the story and work them into your lobby display. Catchlines might strike this angle: "Do you know a 'real' girl when you meet her? Bryant Washburn thought he did, but he nearly got fooled in his 'Venus in the East'," or "It takes an expert to detect the difference between fake jewels and the real thing. Bryant Washburn discovered that he was a poor judge of women as well as jewels, until his eyes were opened by the real 'Venus in the East'."

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"LAFAYETTE, WE COME" **"STARS of GLORY"** "A SOUL ADRIFT"

PERSONAL REPRESENTATIVE

ADOLPHE OSSO—1457 Broadway—New York City

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, February 2, 1919. Vol. VII, No 32. Price 25 cents

VIRGINIA PEARSON

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D.W. GRIFFITH'S

"A Romance of Happy Valley"

A PAGE FROM THE BOOK OF LIFE

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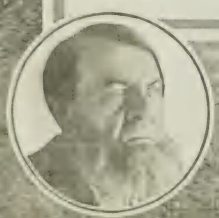

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. VII. No. 32 Sunday, February 2, 1919. Price 25c.

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Features Reviewed

George Walsh in ..... LUCK AND PLUCK
Fox ..... Page 3

Margarita Fisher in .. MOLLY OF THE FOLLIES
American—Pathe ..... Page 5

Mary MacLaren in .....CREAKING STAIRS
Universal ..... Page 7

Constance Talmadge in
ROMANCE AND ARABELLA
Select ..... Page 9

Dorothy Dalton in ..... HARD BOILED
Paramount ..... Page 11

Charles Richman, Leah Baird and Pearl Shepard
..... THE ECHO OF YOUTH
Graphic ..... Page 13

Louise Huff in ..... HEART OF GOLD
World Pictures ..... Page 15

Tom Moore in ..... GO WEST YOUNG MAN
Goldwyn ..... Page 17

Anna Case in ..... THE HIDDEN TRUTH
Select Special ..... Page 19

May Allison in ..... IN FOR THIRTY DAYS
Metro ..... Page 21

Priscilla Dean in ..... THE WICKED DARLING
Universal Special ..... Page 22

D. W. Griffith presents
A ROMANCE OF HAPPY VALLEY
Artcraft ..... Page 23

News of the Week in Headlines

Monday.

D. W Griffiths signs with First National for three productions.

Former Censor Funkhouser makes statement that large sums were offered him for permits.

C. E. Shurtleff leaves W. W. Hodkinson. Will join new distributing organization.

National Association makes effort to secure exhibitor co-operation to defeat proposed 5 per cent tax.

William L. Gray, manager of Biograph studios, dies of pneumonia.

Tuesday

Reports indicate that because of existing contracts, proposed combination of Big Five may be deferred.

Reported that Fox contract with Theda Bara and Lee Kiddies will not be renewed.

Gaumont issues a 2 reel special of Theodore Roosevelt.

Essanay re-issues four Chaplin features.

Indianapolis legislature clears way to take up bill legalizing Sunday shows.

Wednesday.

C. C. Pettijohn leaves to help Indiana fight against Sunday closing.

Los Angeles reports that Paramount has secured "Peg o' My Heart" and "Peter Pan."

Chester Beecroft obtains rights for all Robertson-Cole products for continental Europe.

Sam Goldwyn back from coast. Optimistic over plans of Big Five.

Thursday.

Influenza causes closing down of all theaters in Australia for three or probably four months.

William L. Sherrill announces a series of two reel western specials featuring Texas Guinan.

Committee of Fifty, St. Louis, seeking new "moral laws" for Missouri, charges National Board of Review with incompetency.

Fannie Ward expects to make pictures in England.

Harry Garson announces neither Clara Kimball Young nor Blanche Sweet will release through First National.

Friday

Considerable agitation in film circles over failure of National Association to take more active steps with regard to pending legislation affecting Sunday shows and censorship.

Saturday.

David P. Howells sails for Europe to dispose of continental rights of First National and United pictures.

Judge Cardozo files important opinion regarding rights of exhibitor and producer.

June Caprice and Creighton Hale to be starred in new Albert Capellani company.

There's **Greenbaum of Cleveland** *for instance:—*

You know his Alhambra theatre, you know he knows pictures and the pleasant art of making money. Well, Greenbaum without being asked to, wrote us just this:

Gentlemen:—

We feel that your firm deserves a recommendation for the consistently good program of pictures it is furnishing us.

All this season they have been satisfactory, with one or two exceptions. Our audiences, which pay 27 cents admission, enjoy every Metro picture we show.

We have just screened two of your coming program releases--Bert Lytell in "The Spender" and Viola Dana in "The Gold Cure". Both are excellent and we are arranging to play the Lytell picture an entire week, which is contrary to our policy.

Greenbaum is talking of *Metro All Star Series Productions*, the only really standardized motion pictures in the world.

Greenbaum is tipping you off to the best thing in the market. Are you going to pass by money and not get some of it?

METRO PICTURES CORPORATION

Agility of Star is Best Asset of Conventional Crook Meller.

George Walsh in
"LUCK AND PLUCK"
Fox..

DIRECTOR ..... Edward Dillon
STORY BY ..... George Scarborough
SCENARIO BY ..... Adrian Johnson
CAMERAMAN ..... Not Credited.
AS A WHOLE ..... Not much to it outside of the acrobatic feats of the star.
STORY ..... Spy meller with a quantity of extravagant situations.
DIRECTION ..... Doesn't bother much about plausibility, but keeps things moving.
PHOTOGRAPHY ..... Generally poor.
LIGHTINGS ..... Harsh and lacking in artistic effects.
CAMERA WORK ..... Ordinary.
STAR ..... Agile and not afraid to take rough treatment in fights.
SUPPORT ..... Virginia Lee rather pretty; several others inclined to overact.
EXTERIORS ..... Fair.
INTERIORS ..... Frequently have a "setty" appearance.
DETAIL ..... Doesn't figure much.
CHARACTER OF STORY ..... Unconvincing, but won't offend.
LENGTH OF PRODUCTION ..... About 5000 ft.

The Fox people just can't get away from German spies.

They keep cropping up in all sorts of pictures—comedies, dramas, melodramas and continue to do their worst in the way of prosecuting the innocent heroine and making things difficult for the gallant hero.

This is another combination of spy and crook matter of a decidedly hectic nature. The plot runs wild through most of the five reels, which owe their chief interest to the acrobatic feats of George Walsh. As a porch-climber he displays the daring of a professional. There seems to be nothing, in fact, demanding physicial agility that daunts the athletic Fox star. In the matters of rapid action and fight stuff this film is well supplied and may get by on that score with an uncritical crowd.

Closing sequences, dealing with a rough-and-tumble battle between the spy gang, trying to make a getaway on a ship, and the secret service men who come to the assistance of Walsh, who has been holding off a dozen assailants single-handed, make a suitable climax for a picture of this description. They contain some startling falls and generally maintain a high degree of excitement.

The star plays the character of Joe Grim, alias "Velvet", a crook noted for his skill in handling any sort of a job. It just happens, as things generally do happen in convenient "movies" of this type, that Walsh rescues pretty Virginia Lee when she is endangered by a runaway horse. The crook promptly becomes sentimental in his memories of "the first pure influence" that ever entered his life.

Intent upon knowing more about the girl, Velvet follows her to the home of Countess Briand, played with melodramatic force by Corene Uzzell. The crook does not realize that the house is the headquarters of a German spy gang, in which the countess and Virginia's fiance, George Fisher, are prominent factors. He enters, crook fashion, believing that it is the girl's home.

Caught by the countess, Velvet is about to be arresed when the woman concludes that she can use the crook to serve her own ends. She concocts a yarn about Virginia being the victim of a blackmailing scheme, which may be checked if certain letters in the possession of an old inventor are secured. The crook gladly accepts the job and returns with a package of aeroplane plans which the German agents are anxious to get. It seems a trifle odd that he does not detect any difference between a bundle of letters and a set of charts, but folks aren't expected to examine too closely the plausibility of the story.

When Velvet discovers his mistake, he returns the drawings and proceeds to save Virginia from the spy net into which she has been unsuspectingly drawn. The girl's father, chief of the Intelligence Bureau, having no idea of how his daughter is involved, places detectives on Velvet's trail, but the crook goes his own way undisturbed. Each time the young woman gets into a tight place he is on hand to save her, the critical clash coming when she is kidnapped by her fiance and and held captive.

The cast includes Joe Smiley, George Fisher, who over-plays the part of the German spy and George Halpin.

May Attract Crowd That is Content With Rough Stuff.

Box Office Analysis For the Exhibitor

Unless this is coming your way and you can't dodge it, I would pass it by in favor of something with more substance to the plot and better calculated to please a crowd that doesn't fall for old time "movie" hokum.

The spy plot theme has been done to death and hasn't any real justification at present, unless it is given some fresh and interesting twist, which isn't apparent in the present instance. There isn't any real novelty in the reformed crook angle either, so the popular appeal narrows down to the fight stuff and the ability of George Walsh to hold an audience.

You folks will admit that the star is a considerable athlete and will find some entertainment in watching him go through a variety of stunts, but whether this will be sufficient to compensate for the lack of other really entertaining qualities in the producition is problematical. If you have accustomed your regulars to expecting artistic photoplays, in photography, settings and acting, this doesn't belong.

Basing and advertising campaign on the star, play him up as one of the foremost athletes in pictures and don't be afraid to assert that his ability is used to full advantage in "Luck and Pluck," a typical Fox title, by the way, in that it hasn't any particular connection with the picture. Forget the spy element in the plot and handle the film as an exciting crook meller.

A Super Production of one of the Greatest Stage Successes in Dramatic History

Albert E. Smith presents

ALICE JOYCE

in

"THE LION AND THE MOUSE"

From the Famous Frohman Stage Success of the Same Title

By CHARLES KLEIN

Directed by Tom Terriss

As a stage production,
"THE LION AND THE MOUSE"
brought *millions* of dollars into theatre box-offices.
As a screen production,
"THE LION AND THE MOUSE"
will make new records in *your* box-office.

VITAGRAPH

Nothing Out of the Ordinary, But Makes Passable Offering.

Margarita Fisher in
"MOLLY OF THE FOLLIES"
American—Pathe

DIRECTOR ..... Edward Sloman.
AUTHOR ..... Peter Clark MacFarlane
CAMERAMAN ..... Not Credited.
AS A WHOLE ..... Doesn't seem very real, but may get by as an average program offering.
STORY ..... Adaptation of story in Red Book Magazine; stretches probabilities at many points.
DIRECTION ..... Best in scenes showing action at Coney Island.
PHOTOGRAPHY ..... Varies; for the most part clear.
LIGHTINGS ..... Some good effects in house being robbed at night.
CAMERA WORK ..... Mostly straight stuff.
STAR ..... Acts with vivacity in role of ballet dancer.
SUPPORT ..... Jack Mower physically forceful as the hero; Lule Warrenton and J. Farrell MacDonald supply first rate characterizations.
EXTERIORS ..... Beach and resort scenes the real thing.
INTERIORS ..... Conventional.
DETAIL ..... Nothing out of the ordinary; story would have been benefited by more genuinely funny sub-titles.
LENGTH OF PRODUCTION ..... About 4800 ft.

This is just another one of those movie plots that doesn't bear scrutiny on the score of plausibility. A little common sense on the part of one or two of the characters would take the supports from under the story fabric, but even so there is no reason why it shouldn't get by fairly well with a crowd that is not over critical.

Probably you won't find as many laughs as in Margarita Fisher's last picture, "Fair Enough", although the star and the supporting players work hard, and quite successfully, to put pep into the action. The greater part of the film is staged at a resort near enough like Coney Island to pass for the original and this is an advantage to the film in that most folks like settings of that kind.

Some of the humor is too forced to be really effective and the surprise climax is one of those convenient affairs and doesn't really mean much. It is, however, to the author's credit that his surprise has not been guessed before it is unfolded on the screen.

Miss Fisher is introduced in the costume of a ballet dancer at a Coney Island side show. She attracts the attention of a youth in the crowd standing before the platform, and their unconventional meeting is arranged through her loss of a slipper which lands on the boy's head. Quite a bit is made of the introductory scenes, serving to introduce the other show folk, Jack Mower, as a "human submarine," Lule Warrenton as Margarita's fortune telling mother and J. Farrell MacDonald as the blustering manager.

Jack is in love with the dancing girl and resents the intrusion of the chance acquaintance, who sports an automobile and during intermissions takes Margarita to luncheons and dinners. The "human submarine," however, is not a very tactful suitor and his difficulties are increased when the girl's mother persists in forcing her own attentions upon him.

In order to account for Margarita's running off with her supposedly wealthy young wooer, they bring in a scene showing Lule Warrenton and Jack in an affectionate embrace. With this seeming evidence of infidelity, the dancing girl is ready to accept the suggestion that she elope with the rival suitor, who takes her to what is supposed to be the home of his wealthy aunt in the suburbs of Brooklyn.

She is rather surprised at finding the house closed and tenantless, whereupon the nephew explains that the family is away on a vacation and that she will have to occupy the place alone until the following day when they may secure a marriage license. Jack follows the runaway pair and there is a fight resulting in the breaking of some valuable vases after which the prospective bridegroom, having come out victorious goes to the garage to spend the night.

A burglar enters the house and as the end of a hide and seek chase, Margarita locks him in a room. The next morning, with the return of the aunt and the release of the supposed burglar, it appears that he is in realty the nephew and that Margarita's suitor is the chauffeur posing as his master. About this time, Jack Mower and the girl's mother show up and Margarita falls into the arms of her faithful "human submarine," who is planning to open a delicatessen shop.

Work on the Idea That You Have a Film Dealing With Coney Island.

Box Office Analysis for the Exhibitor.

For a certain type of audience this film has good qualities. The humor is broad enough not to be over the heads of anyone, and there is sufficient story action to hold folks' eyes to the screen, if they want to keep pace with what is happening.

It wouldn't be wise to talk about the film as anything particularly novel, but altogether it is about on a par with other Margarita Fisher offerings and if you are running them regularly your crowd will know what to expect. Perhaps the best angle to hit, outside of playing up the star, would be to give the idea that you have a film dealing in an intimate way with the life of Coney Island side show freaks. Particularly in small towns, where everything concerning Coney Island has a certain fascination this should help a getting patronage.

Providing you go in for special stunts there is a chance here to arrange something in your lobby, indicating a side show, with a ballyhoo stationed at the entrance. Give him a megaphone and let him go as far as he likes in making a noise and telling the passers-by to come in and see "the greatest show on earth". This wouldn't cost much and it sure would attract the children.

Carrying out this idea, select pictures presenting Miss Fisher in ballet costume and if possible, some of those showing Jack Mower as a "human submarine," reposing at the bottom of a tank of water while he complacently eats a bananna. Completing the collection, you might get an illustration of Lule Warrenton in the garb of a fortune teller.

For catchlines say: "If you think that Coney Island freaks aren't human, see 'Molly of the Follies' and you'll change your mind." Another; "You're a long way from Coney Island, but you can shoot the shoots and everything, with 'Molly of the Follies."

THE NATIONAL PRESS CLUB of Washington, D. C. has for its members the most brilliant minds from the foremost newspapers of this country. The opinion of these men must be worth something.

We have had ever
thing in the wo
of a show and everythin
in the way of a celebrit
at the Press Club from th
Duke of Connaught, "Th
Birth of a Nation", Preside
Wilson and Theodore Roosev
down to our local polic
chief and of course the Clu
is rather finicky abou
entertainments.

Well—today I hea
all over town:

'Positively that was th
G-R-E-A-T-E-S-T thing
ever saw at the Press Clu

(Signed) Earl Godwin
President

The HEART of HUMANITY

Suspense is Big Factor in Well Directed and Capably Acted Drama.

Mary MacLaren in
"CREAKING STAIRS"
Universal

DIRECTOR ..... Rupert Julian.
AUTHOR ..... Evelyn Campbell.
SCENARIO BY ..... Rupert Julian.
CAMERAMAN ..... Ed Kull.
AS A WHOLE ..... Strong suspense makes greater part of film unusually gripping.
STORY ..... Adaptation of story by Evelyn Campbell; has Poe-like quality in creation of ominous atmosphere.
DIRECTION ..... Excels in night scenes dealing with the removal of the body of a dead man.
PHOTOGRAPHY ..... Very good.
LIGHTINGS ..... Effects on stormy night particularly impressive.
CAMERA WORK ..... Successful in getting some difficult shots.
STAR ..... Realizes opportunity offered in an emotional role; should be liked in this.
SUPPORT .... Jack Mulhall makes forceful husband; roles of the clothing buyer and the negro servant well handled by Clarissa Selwyn and Lucretia Harris, respectively.
EXTERIORS ..... Don't figure much.
INTERIORS ..... Answer purpose of story.
DETAIL A strong feature of the production in carrying over crucial scenes.
CHARACTER OF STORY ..... Mystery melodrama that won't offend.
LENGTH OF PRODUCTION ..... About 6000 ft.

Don't judge this picture by the first two reels. They merely indicate the familiar wronged "gel" and misunderstood wife story, whereas the plot, as it is worked out, has an exceptional element of mystery and suspense.

Director Julian's use of a thunderstorm as an ominous background for a tragic night, his handling of the three frightened women whose nerves are stretched to the breaking point bcause of the frightful secret they share, and the introduction of incidental bits of action that heighten the interest, reveal directorial work of a high quality.

For at least three reels, the atmosphere of impending tragedy is maintained on a rising level, culminating in the scenes showing the three women carrying the body of the dead man through the streets while a thunderstorm rages. Photographically and in the arrangement of the scenes, these sequences are notable. Also, they are extremely well acted by Mary MacLaren and Clarissa Selwyn.

Jack Muhall has his big opportunity towards the close of the picture when he discovers what has happened and accuses his wife of having deceived him.

Starting out rather slowly, with the not unusual incident of the girl who has been betrayed by a man whom she does not love and therefore feels obliged to reject the suitor of her choice, they prepare the way for the real punch of the plot. After considerable persuasion, Mary becomes the wife of Jack Mulhall, who is ready to forget the past. Comfortably settled in a suburban home misfortune overtakes them.

In order to make both ends meet, they have as a boarder a woman clothing buyer who figures prominently in subsequent happenings. The rent is overdue and because the agent has been unsuccessful in collecting it, the landlord calls in person one hot summer day, when a sub-title informs us, a thunderstorm is gathering on the horizon. This is a good touch in establishing an atmosphere.

It appears that the landlord is none other than Mary's betrayer, who, as shown in the opening reel, is subject to heart attacks. The young wife's pleading that he leave immediately goes unheeded and succumbing to the execessive heat and his weakness, he falls dead in the room a few moments before the expected return of the husband.

Fearing that Jack will not accept her explanation of the affair, Mary can think of only one course and that is to hide the body until it can be disposed of. With the aid of Clarissa Selwyn and the cook, she drags the dead man up to the attic and gets the telltale coat and hat out of sight just before her husband enters. In the middle of the night, the three women, without being heard, carry the body out into the night.

The conclusion of the picture, with a reconciliation between husband and wife after all the facts are understood, suffices, even if it does not seem quite conclusive in accounting for the police proceedings certain to follow the death of a prominent man. This, however, does not really affect the strength of the picture, which develops and completes the central situation.

A NEW SERIES OF FEATURES WITH
BETTIE BARRISCALE
AND HER OWN COMPANY
COMING RELEASES "TWO GUN BETTY" "ALL OF A SUDDEN NORMA"
DIRECTED BY HOWARD HICKMAN

Let Folks Know That You Have A Thriller of Unusual Quality.

Box Office Analysis for the Exhibitor.

Mary MacLaren in
"CREAKING STAIRS"
Universal

Because it has suspense to an unusual degree and a spooky quality, which certainly will send cold chills up and down the spines of sensitive folk, this is a picture which you may safely count upon to hold attention and leave the impression of being out of the ordinary.

The sex problem isn't really an important factor, so I wouldn't worry about its giving offense, even if you are catering to a particular crowd. They will recall the other and more dominant features of the production, which Director Julian has handled with praiseworthy skill. If you are running Universal pictures regularly, I would mention the director's name, because his product is of a generally good character that will lead your regulars to expect a worthwhile offering.

Mary MacLaren has a first rate part in this and you may guarantee that she gives a mighty interesting performance with a well selected supporting cast. Jack Mulhall deserves some place in your publicity.

Treat the picture on lines indicating that you have a thrilling mystery drama and be sure that your musical accompaniment is calculated to increase the creepy effect. Many of the scenes, with the right sort of music ought to keep your audience keyed up to a high pitch.

"Creaking Stairs" is a suggestive title, well in the mood of the picture, and I would make the most of it in catchlines in connection with the name of the star. A line might be worked along this idea: "'Creaking Stairs', you've heard them and know how in the dark of an empty house they send creeps running up and down your spine; but if you think that's something to get frightened about see Mary MacLaren in her latest thrilling drama of mystery and suspense."

MARY MAC LAREN IN TRIANGLE PLAY "SECRET MARRIAGE"

TRIANGLE PRESENTS

MARY MacLAREN

in

"SECRET MARRIAGE"

First she forgets her key. Then this innocent daughter of a police Lieutenant is brought to court the next day by her frantic father, without a shred of her reputation left.

How did it all happen? That forms the basis of a daring and dramatic plot which will interest your audiences from start to finish.

You should welcome this picture on your program. It is entertaining and the story is logically related in a manner that sustains suspense and creates sympathy.

Presented by a well known star of unusual popularity, the proper presentation of "Secret Marriage" will attract attention and please.

Scheduled for release by

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway **New York.**

Comedy Romance Has Humor and Appeal; Well Acted by Star

Constance Talmadge in

"ROMANCE AND ARABELLA"

Select.

DIRECTOR ..... Walter Edwards.
AUTHOR ..... William Hurlbut.
SCENARIO BY ..... Edith Kenn dy.
CAMERAMAN ..... James C. Van Trees.
AS A WHOLE ..... Good production brightly acted; should add to reputation of star.
STORY ..... Series of episodes dealing with adventures of a romantic young woman; mainly comedy.
DIRECTION ..... Brings out personalities of contrasting types effectively.
PHOTOGRAPHY ..... First rate all through.
LIGHTINGS ..... Good on players and have variety.
CAMERA WORK ..... Satisfactory.
STAR ..... The center of interest all the time; looks well and shows progress in acting technique.
SUPPORT ..... Harrison Ford again stands out as excellent type for leading man; others suitable to roles.
EXTERIORS ..... Chiefly scenes on picturesque estate.
INTERIORS ..... Suggest wealth and a cultivated taste in decorating.
DETAIL ..... Titles kept in spirit of action; incidental bits made to count.
CHARACTER OF STORY ..... Comedy of a harmless nature.
LENGTH OF PRODUCTION ..... About 4,800 feet.

If Constance Talmadge continues to appear in films of this stamp, she is in a fair way to build up a reputation as one of the most attractive of screen comediennes. Here, as in her recent offerings, there is no great demand for emotional interpretation, rather the portrayal of a well bred American girl whose philosophy is still in a transitory stage.

There surely is room for a star of Miss Talmadge's personality in refined comedies such as this. They come pretty close to the life and thoughts of many young women, and the humor has a natural quality which may be readily appreciated. Walter Edwards's direction is to be commended in that he gives the film a uniform tone of taste and good breeding. He never resorts to cheap humor for the sake of getting a laugh, either in sub-titles or incidental bits of business.

Also, there's no danger of over-emphasizing the screen appeal of Harrison Ford, who typifies in his clean cut and manly appearance a modern girl's dream of the ideal lover. He is far less an actor than most leading men and becomes more sympathetic in consequence. Next to Constance Talmadge, Ford is a person of chief interest in this story, although the plot necessitates his standing in the background most of the time while the romantic girl cures herself of foolish notions.

Arabella Cadenhouse, the character played by the star, is a very young widow who has passed through an unemotional marriage with an aged man. At the time the story opens, she is ready to take notice again and this time with confidence that she will pick the right husband. Harrison Ford has been her companion ever since they were children together and although he is determined to marry her, he never appears in anything approaching a romantic light. Being a surprisingly wise youth, he decides to abide his time, meanwhile according Constance an opportunity to test the worth of every type of suitor.

As each affair becomes serious, he brings on another admirer to act as an antidote. First there is the crude boy just returned from the west, who sweeps Constance off her feet, but has an unfortunate habit of knocking over the parlor furniture. Harrison allows this amatory incident to run its course and then brings on a cubist artist of the advanced "free love and free life" school. This is one of the most humorous episodes of all, showing how the girl falls for his nonsensical talk and nearly gets herself into an ugly entanglement before the faithful Harrison comes to the rescue.

The next is a youth of about sixteen, who plays the mandolin and serenades Constance in a light tenor voice, with results so charming that they plan an elopment and nearly carry it through. But fortunately Constance is caught in the act of descending a ladder from her bedroom window, whereupon she pleads not guilty of robbing the cradle. The last suitor is a scientist who talks boresomely of eugenics, a word that never came into Constance's vocabulary. This time Constance gets as far as the wedding ceremony, but when it comes to the crucial question she says emphatically "no." As the picture closes, Harrison is preparing to take the place of the discarded bridegroom.

Work to Build up a Following For Constance Talmadge Whose Popularity is Growing

Box Office Analysis for the Exhibitor.

All of you exhibitors know how Norma Talmadge has come to the front among stars, and if you are following the trend of things, I think you will find that sister Constance is going ahead quite rapidly on her own account.

Refined comedy is one of the most difficult things to produce, and as pictures become more and more the entertainment of people who are used to the better things in stage plays and fiction, the demand for films dealing in a bright way with various phases of social life seems certain to increase. For suburban houses, in fact for any theater that is located in a first class neighborhood, I should say that "Romance and Arabella" is more the thing than melodrama of a sensational type.

Try to build up a following for Miss Talmadge by using this picture with the assurance that it is suitable entertainment for an intelligent audience. Your folks will agree with you and when the next of the star's pictures arrives it will be just so much easier to draw patronage.

Of course, it would be well to mention that the film is an adaptation of William Hurlbut's play of the same name, but probably most of your folks know nothing about the original, for it didn't last long in New York and never had a chance to make an impression in outlying communities. Your main bid for attention must be through the name of the star, who merits the most liberal sort of lobby display. Some of the portraits distributed by Select are distinctly attractive.

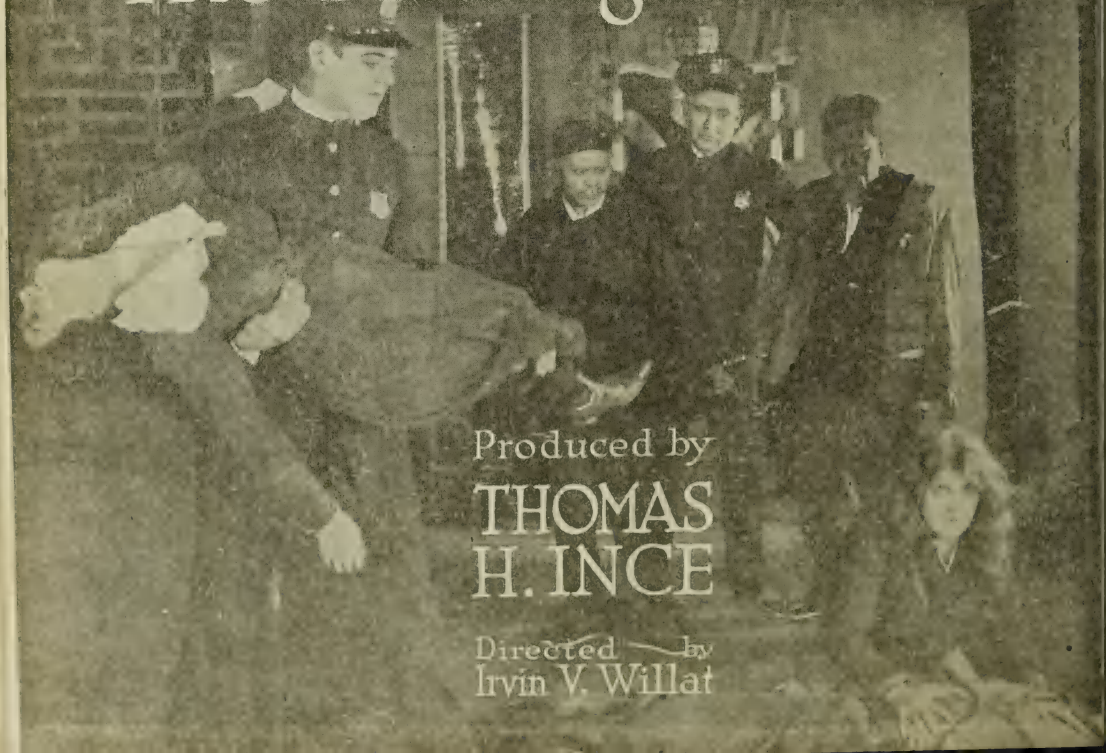
In your advance announcements, use these names as members of the cast: Harrison Ford, Gertrude Claire, Monte Blue, Arthur Carew, Anfrim Short and James Neill.

Have the police in your town seen this?

Exhibitors everywhere are obtaining great results through cooperating with the local police in presenting

SELECT SP PICTURES

"The Midnight Patrol"



Produced by
THOMAS H. INCE

Directed by
Irvin V. Willat

Rural Story Slight in Plot But Profits by Natural Acting

Dorothy Dalton in
"HARD BOILED"
Paramount.

DIRECTOR ..... Victor L. Schertzinger.
SUPERVISED BY..... Thomas H. Ince.
AUTHOR ..... John Lynch.
SCENARIO BY ..... R. Cecil Smith.
CAMERAMAN ..... John Stumar.
AS A WHOLE ..... Rural atmosphere and types are main asset of unassuming production.
STORY ..... Needs a lot of filling to stretch it through five reels.
DIRECTION ..... Utilizes human incidents to bolster up unsubstantial plot.
PHOTOGRAPHY ..... Clear.
LIGHTINGS ..... Good in a conventional way.
CAMERA WORK ..... Nothing out of the ordinary required.
STAR ..... Pleasing in a role that doesn't call for much acting.
SUPPORT .....C. W. Mason is likeable hero, Gertrude Claire gives natural interpretation of kind hearted country woman.
EXTERIORS ..... Picturesque village is background for most of the scenes.
INTERIORS ..... Good when needed.
DETAIL ..... Incidents and settings always kept in harmony with the story.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... 4,851 feet.

Between the two extremes, all plot with no characterization worthy of the name and virtually no plot with quite a bit of natural character portrayal, the latter is generally preferable; although of course, the really successful picture strikes a happy medium.

This is weak on the story end and strong on the interpretation of village life, with its combination of kindliness, meanness and hypocrisy. Take the incidental bits of business away and there would be slender material, indeed, for five reels, but as it stands there is no reason why the average audience should not find passable entertainment especially in communities where the wholesome, pretty type of film is in demand.

Nonetheless, Dorothy Dalton is too capable an actress to be confined to so conventional a role as that of the musical comedy prima donna, who gets stranded in a sleepy village. She handles the character perfectly satisfactorily, but she can do bigger things so well that her admirers may be disappointed at not finding her talents used to better purpose.

C. W. Mason isn't required to do much except walk through the picture with a pleased smile. Much of the effective acting, in fact, falls to the players impersonating the country characters—Gertrude Claire as Aunt Tiny Calvin, a delightful little person, Billy Courtwright as the skinflint, hypocritical deacon and Walter Hiers as the town's fat boy. These three figure prominently in many of the most natural and amusing scenes in the production. Other types, such as those found at Aunt Tiny's birthday party and at the Sunday school picnic add considerably to the tone of the film.

Introductory passages show how Dorothy Dalton, along with other members of the opera company is stranded in a small town. A love affair is developing between the prima donna and the tenor, played by Mason, but owing to an incident that causes Dorothy's jealousy, she refuses to accept the assistance of her co-player when a chance to return home presents itself.

Left alone in Nilesburg without money or friends, Dorothy, after considerable uncertainty, finds a home with the kindly Aunt Tiny, who sympathizes with the girl in her predicament and is ready to have her as a guest as long as she will remain. Some humorous incidents develop out of Aunt Tiny's party, attended by the town's aristocracy, including Deacon Simpson, who, on one of his wild nights had tried to flirt with the prima donna. Both the girl and the Deacon remember the incident which Dorothy uses to advantage.

The old skin-flint threatens to oust Aunt Tiny because she is behind in her hent, whereupon the girl takes it upon herself to save her benefactress. The opportunity comes at a picnic when the deacon, again becoming devilish, invites Dorothy to his home to drink hard cider. Using her wits, the stranded actress gets all the better of the situation and when things are properly cleared up, agrees with the devoted tenor that they are most likely to find happiness by forgetting their careers and settling on a farm.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

The Right Sort of Thing For Theaters Catering to a Family Trade

Box Office Analysis for the Exhibitor

Dorothy Dalton in

"HARD BOILED"

Paramount.

They've given Dorothy Dalton rather a mild vehicle in this, but I don't see why it shouldn't make a very fair program offering, especially for neighborhood houses and in other theaters catering to a family trade. It sure is wholesome and quite the thing to show your children, without danger of harmful notions being put into their minds.

Quite a few producers appear to have decided that as a reaction from the seriousness of war time, it is well to stick to subjects done in comedy vein. From what I have seen of their recent product, this surely seems to be true of the Paramount-Artcraft aggregation, and by this time you should know to your own satisfaction whether or not you can do as much business with a light type of picture as with a more dramatic subject.

My own guess would be that it depends largely upon what you have led your patrons to expect. If you are drawing from the family group, this looks like a perfectly good business getter. No doubt most of your folks know Dorothy Dalton and what she has done in the past. But in case they have forgotten, mention "The Price Mark", "The Mating of Marcelle". "The Kaiser's Shadow" and "Quicksand". Then go on to say that for all the variety of her characterizations, Miss Dalton never appeared more appealing than in her portrayal of an actress who becomes a simple country girl.

Call attention to C. W. Mason as the leading man and make it clear that you have a true rural comedy drama filled with natural types interpreted by a superior cast. The title doesn't mean much, but I wouldn't worry about that if you play up the star's name and get the right sort of a lobby display.

Sex Meller Drags Most of the Way and Doesn't Convince

Charles Richman, Leah Baird and Pearl Shepard in

"THE ECHO OF YOUTH"

Graphic Film Corp.

DIRECTOR ..... Ivan Abramson
AUTHOR ..... Ivan Abramson
CAMERAMAN ..... Lucian Tainguy.
AS A WHOLE ..... Unpleasant meller that drags badly and doesn't impress as real.
STORY ..... Based on supposition that half brother and sister are about to marry.
DIRECTION ..... Slow tempo all through; allows scenes to run beyond the length needed to put over a point.
PHOTOGRAPHY ..... Good.
LIGHTINGS ..... Rather uniform, but bring out players' expressions; no attempt for artistic effects.
CAMERA WORK ..... Ordinary.
PLAYERS ..... Charles Richman, Leah Baird, Pearl Shepard and others do fairly well.
EXTERIORS ..... Not many.
INTERIORS .... Correct, without being distinctive.
DETAIL ..... Doesn't warrant particular notice.
CHARACTER OF STORY .... Unwholesome, especially for neighborhood houses.
LENGTH OF PRODUCTION ..... About 5600 ft.

Ivan Abramson is so deadly serious. He persists in delving into the most distasteful complications which can be brought about by weak human nature. From the beginning to the end of this rather prolonged production, there is not a laugh, nor is there any discernible moral lesson which may be urged as a reason for the presentation of an unpleasant theme.

At the close, Mr. Abramson introduces a twist making possible a happy ending, but this in no way alters the real theme of the picture, which is none other than the impending marriage of a half-brother and sister, both, of course, unaware of the true facts of their parentage. There is not one truly elevating character in the picture, although the director has used a large cast in the unfolding of his story.

It is difficult to see just what bearing some of the figures have in the advancement of the plot, and instead of adding to the interest of the picture they tend to distract the attention. At the outset there is a long series of introductions before the story gets underway, with Charles Richman receiving congratulations on his election to the Supreme Court, an honor that is held lightly by his wife, who does not care to have her social career interfered with by politics and politicians.

"The "woman in the case," Leah Baird, comes all the way from New Orleans to make things uncomfortable for the judge, one of her early lovers. Her son, a newspaper reporter, is led to believe that his father has long been dead and he has no idea that his mother is an adventuress, which does not argue very much for the perceptions of the youth, in view of the obviousness of her methods. For one cause or another, practically everyone in the film is obliged to assume an expression of acute suffering.

The judge's daughter, at school in Boston, and the son of the adventuress, also in Boston, are intended to indicate youth and gayety, but the audience feels all the while that the more they love each other, the more they are destined to suffer on account of their family relationship. For his big scene, or rather series of scenes, Mr. Abramson brings the two young people back to the parental roofs where, following their declaration of love for each other, the judge is forced to admit that he is the father of the boy about to marry the child of his legitimate marriage.

There is any quantity of emoting by all concerned and the judge is ready to send a bullet through his heart, prior to the disclosure of the full story of Leah Baird's blackmailing scheme. Neither Richman nor the woman are in reality the parents of the youth. She had merely claimed the relationship in order to force him to divorce his wife and marry her. The rightful father accepts his parental obligations, and everybody except the vamp is satisfied.

May Get Business in Neighborhoods That Like Crude Type of Film

Box Office Analysis for the Exhibitor.

Probably by this time you are familiar with the type of picture Ivan Abramson is in the habit of handling and if you are catering to a cheap crowd that enjoys sordid sex stuff, it is not unlikely that you have found the films profitable. This lacks the punch of some of the director's earlier offerings, but it runs along the same morbid lines.

Mr. Abramson's efforts to give a poetic, philosophic tone to the picture by starting off with a verse about "the echo of youth" and running in titles written in stilted English, is a bit ridiculous. Nobody will take the poetic flights seriously, so just ignore them and treat the film as a melodramatic sex offering presenting the tragedy of a boy and girl about to wed when they discover that they are half brother and sister.

Before you book this, consider carefully the character of your clientele and providing you are working to build up a reputation in a conservative community that wants entertainment to which a husband may safely take his wife and children, I wouldn't risk this, for it is decidedly unwholesome. Downtown houses and those in closely settled neighborhoods having a large foreign element offer the best outlet for a production of this stamp.

Charles Richman and Leah Baird look like the best drawing possibilities in the cast, which, if you want to publish it in full, includes, Pearl Shepard, Marie Shotwell, Jack MacLean, Howard Hall, Peggy Shanor, William Bechtel and Philip Van Loan. The picture is crude so you may as well use catchlines of the same nature. For example: "If the man you intended marrying proved to be your half-brother, what would you do?"

SESSUE HAYAKAWA
in
"BONDS OF HONOR"
MADE BY HAWORTH PICTURES CORPORATION

BILLIE RHODES
in
"HOOP-LA"
MADE BY NATIONAL FILM CORPORATION OF AMERICA

Also—

WILLIAM DESMOND *in* "LIFE'S A FUNNY PROPOSITION"

BESSIE BARRISCALE *in* "ALL OF A SUDDEN NORMA"

HENRY B. WALTHALL *in* "AND A STILL SMALL VOICE"

COMING—
"WHAT EVERY WOMAN WANTS"
WITH
GRACE DARMOND

MARTIN JOHNSON'S CANNIBALS OF THE SOUTH SEAS

BILLIE RHODES *in* "THE GIRL OF MY DREAMS"

RELEASED THROUGH
EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS
FOR THE PRODUCERS

Comedy and Romance are Well Combined in First Rate Story!

Louise Huff in
"HEART OF GOLD"
World Pictures.

DIRECTOR ..... Travers Vale.
AUTHOR ..... Lucy Sarver
SCENARIO BY ..... Clara S. Beranger.
CAMERAMAN ..... Philip Hatkin.
AS A WHOLE ..... Will interest on account of human qualities and first rate production.
STORY ..... Old theme brought up-to-date and developed with complications that hold suspense to the finish.
DIRECTION ..... Good in making scenes seem natural most of the way, but runs a bit wild in court room sequence.
PHOTOGRAPHY ..... Very good.
LIGHTINGS ..... Show up star to advantage and have enough variety.
CAMERA WORK ..... Reveals discrimination in choice of angles.
STAR ..... Pretty and natural in sympathetic role.
SUPPORT ..... Johnny Hines stands out in comedy character; others suitable to parts.
EXTERIORS ..... Don't figure much.
INTERIORS ..... Nothing distinctive but fill requirements.
DETAIL ..... Comedy business gets across; slangy sub-titles responsible for a number of laughs.
CHARACTER OF STORY ..... Wholesome entertainment.
LENGTH OF PRODUCTION ..... 5,134 feet.

Fundamentally there's nothing new about the plot theme in this, but they've brought it up-to-date, or rather up to the summer of 1918, and supplied a treatment that lifts the film out of the ordinary rut. In several respects it is a better-than-average World Pictures offering and thoroughly well suited to the personality and scope of the star.

The scenario development is expert, in that the sympathetic little shero's misfortunes are made decidedly "intrikut" and as one piece of bad luck follows another, no reasonable way of extricating the girl from her difficulties suggests itself to a crowd that hasn't been taken into the author's confidence. Suspense is created and sympathy heightened for the young woman who is being cheated out of her rights.

It is the sort of a picture that folks must see through to the finish if they want to get the story right, and my guess is that most of them will be interested enough to sit out the five reels. Louise Huff is pretty and there is a child-like ingenuous appeal to her acting in the role of the little artist-seamstress, who is robbed of her prize-winning design.

The star makes much of a heart interest characterization, whereas the comedy end of the production is well looked after by Johnny Hines as a hungry, jobless, slangy, impertinent Irish youth, who unintentionally adds to the troubles of his sweetheart and then uses his wits and a good left hand wallop to straighten matters out. Good direction is evidenced in making the comedy interludes a natural part of the story and the sub-titles work in smoothly with the characterization.

No plot based on the theft of an artist's prize-winning drawing can be termed strictly novel, but the angle taken here is fresh. Before the signing of the armistice, the standardization of women's apparel had been proposed as a part of the conservation program. The author assumes that a prize of $5,000 has been offered for the best design of a khaki suit and builds up the story on that premise.

Louise Huff, a girl with artistic aspirations, but no money, comes to New York as an apprentice seamstress for an avaricious modiste. Using the letter head of her employer, feeling that an unknown would not be recognized, she submits a drawing which is awarded the prize. The model is credited to the modiste, who accepts it as her own, despite the protests of the girl.

Under the name of "Heart of Gold" the "conservation suit" becomes all the rage and every effort of Louise's to establish her right to the prize proves unavailing. Johnny Hines thinks that he is doing a bright thing when he engages a shyster lawyer to handle the case for his sweetheart, but instead of playing fair, the lawyer goes into partnership with the modiste.

There's a lively courtroom mix-up before they wind things up with the $5,000 in the proper purse. Among those in the cast are Grace Barton, Marion Barney, Roland Fischer and Anthony Merlo.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Fourth Special Production
starring
Miss Geraldine Farrar.

A Safe Bet. Mention Johnny Hines Along With the Star

Box Office Analysis for the Exhibitor.

Louise Huff in
"HEART OF GOLD"
World Pictures.

This is my idea of a safe program picture, sufficiently general in its appeal to satisfy pretty nearly any sort of a gang and something that you can offer without being afraid of disappointing your regulars.

I happened to see this run as the Saturday feature at a Broadway house and it sure did go over nicely. The matinee crowd paid close attention to the story and there was no walking out until the entire picture had been screened. The comedy supplied by Johnny Hines proved to be a big factor. Most fans will get a laugh out of his broad humor helped considerably by the sub-titles.

How much Louise Huff may be depended upon to draw customers to the box office is a question, for her pictures, on an average, have not been much to brag about; but now that she has something really entertaining I would give the star every chance to make good with your crowd. It wouldn't cost a great deal to distribute little gold hearts with a picture of Miss Huff in the center and publicity of the kind would be of value in the future, if you expect to handle World Pictures releases.

Treat this as a comedy-romance with a lot of emphasis placed on the comedy. It will be worth while to let folks know that Johnny Hines has an important part in the story. In selecting your paper, pick out something that shows him in comedy incidents with the star. For a catchline try :"Supposing you won a $5,000 prize when you didn't have a penny, and somebody came along and stole both the glory and the cash, what would you do? Would you keep your nerve like Louise Huff in 'Heart of Gold'? Perhaps, but see the picture." Another might read: "The resources of craftiness and wealth were against her; but the little country girl won out because she had a 'Heart of Gold'."

American Film Company, Inc., *Presents*

MARY MILES MINTER

In

"THE AMAZING IMPOSTOR"

By Joseph Franklin Poland

Directed by Lloyd Ingraham

Your audiences will chuckle over what happens to the daughter of the Chewing Gum King, when she exchanges identities with a Russian countess who is the associate of a gentleman crook. Little Miss Minter proves as clever a comedienne as she is an ingenue. You can advertise "The Amazing Impostor" heavily and make good on it.

Produced by
AMERICAN FILM CO., Inc.
Samuel S. Hutchinson, Pres.

These Minter Pictures Now Available:
"The Eyes of Julia Deep"
"Rosemary Climbs the Heights"
"Wives and Other Wives"

Distributed by PATHE

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CHICAGO

Star Does Something Different in Film That Has Fair Comedy Appeal

Tom Moore in
"GO WEST, YOUNG MAN"
Goldwyn.

DIRECTOR ..... Harry Beaumont.
AUTHOR ....Willard Mack.
CAMERAMAN ..... Geo. Webber.
AS A WHOLE ..... Doe-n't register anything big. but keeps a-dience amu ed most of the way.
STORY ..... Evidently wri-ten as a vehicle to fit the star in cowboy role.
DIRECTION ..... Makes the most of material at hand.
PHOTOGRAPHY ..... Good.
LIGHTINGS..... Passable, without departing from conventional effects.
CAMERA WORK ..... Satisfactory.
STAR ..... Tries something new in wild and woolly setting; gets over comedy bu-iness.
SUPPORT ..... Western types well cast; Ora Carew hasn't a great deal to do as leading woman.
EXTERIORS ..... The right thing for this sort of a film.
INTERIORS ..... Fill requirements.
DETAIL ..... Doesn't figure much.
CHARACTER OF STORY ..... Light and harmless.
LENGTH OF PRODUCTION .....4, 500 feet.

They kept Tom Moore pretty busy on his trip West. Willard Mack saw to that when he wrote the story for the Goldwyn star and Director Harry Beaumont put him through all sorts of stunts in and under freight cars. It wasn't any de luxe journey for Tom, who earned his transportation fare in getting laughs whenever an opportunity presented itself.

As a picture this isn't any world beater, but it has a number of commendable qualities in the treatment of an ordinary theme and the handling of the star, who is new at cowboy stuff and doesn't attempt to disguise the fact. That is quite as it should be, for Moore's experience hasn't been of the kind to make him a convincing two-gun man. It is much more human to present him as an awkward tenderfoot who goes about learning things in a good natured way.

The film wouldn't be half as entertaining as it is, if Moore had been deprived of chances to reveal his unsophistication when up against the bar-room gang. He just goes along in a blundering fashion, scoring comedy touches in a natural way and making the most of his contagious smile. Folks aren't accustomed to seeing Tom in a character of this type, but they're going to like him, even if they wouldn't fancy having him permanently transformed into a cowboy hero.

The story is simplicity itself—the sort of a thing that might almost have been devised as the action was developed. First they have a few preparatory scenes to account for Tom's starting out on his own. His father insists that he can't earn even enough money to pay for his clothes. The boy thinks otherwise and to prove his independence starts for the West without a cent in his pockets and with only the clothes which he paid for out of money received for a prize won in a polo match. Beating his way on a freight train in the company of tramps, and going hungry most of the time, Tom eventually lands in a western town where the best job he can get is that of dishwasher in a lunch room.

There is a good bit of comedy in scenes played between Moore and the Chinese cook. Among the patrons is Ora Carew, the daughter of a prospector whose property is threatened by a gang of crooks who pick out Tom as the ideal sheriff to help along their scheme. Realizing that he was selected to act as a mere figurehead, the tenderfoot pins the sheriff's badge on his shirt and at the very first issue proceeds to show his authority.

They simply can't do a thing with Tom after he gets his reform movement into operation. His first aim is to save Ora Carew's property, his second to wipe out booze, gambling and profanity, in all of which he is successful. Just for the sake of a suitable climax, they bring the father west and have him pinched by the son for playing poker on Sunday.

In the cast are Melbourne MacDowell, Jack Richardson, Edward Coxen, Robert Chandler and Hector V. Sarno.

Should Make Good if You Have Following for Goldwyn Actor

Box Office Analysis for the Exhibitor.

Perhaps you played the first two Goldwyn pictures presenting Tom Moore as a star, "Just For Tonight" and "Thirty a Week", in which case you may judge for yourself the pulling power of this actor. If you did a satisfactory business on the initial issues, there is no reason why you should be afraid of "Go West, Young Man", for, although it is in no sense a remarkable film, it possesses enough good features to assure a passable entertainment.

Most of your folks probably will be surprised at finding Moore in the role of a cowboy sheriff and those who recall his work in pictures of a dissimilar nature, no doubt will be curious to see how he gets away with a character so far removed from his customary range.

Capitalize on this curiosity by announcing Tom Moore in a part unlike anything he has attempted in the past. In your advance notices refer to him as a tenderfoot who goes West and matches his wits and strength against the "bad men" of a lawless town. Use the paper distributed by Goldwyn showing Moore in cowboy garb and sporting a sheriff's badge and use every means to let your crowd know they are going to see a favorite actor do something different.

"Go West, Young Man", is an appropriate and sufficiently catchy title, lending itself to various uses in advertising and catchlines. The name of Willard Mack has been connected with so many stage plays that I would give it prominence along with the title. If you are looking for lines try: "Why did Horace Greeley say, 'Go West Young Man'? See Tom Moore in his latest Goldwyn picture and you will know," or "If you think a tenderfoot is soft, see Tom Moore in 'Go West, Young Man' and you will change your opinion."

TITLE CHANGED

"The public will think it is a war picture —not the dramatic life story of a great American."

This, briefly, was the criticism by exhibitors of the title of the Roosevelt picture.

So the producers and distributors have changed the title of "The Fighting Roosevelts" to

THE FAMOUS ROOSEVELT PICTURE

"OUR TEDDY"

A Stirring Romance of American Life

Laughs! Thrills! Cheers! A Film Folks Will Enjoy

The film is a Hit with the Audiences who have seen it.

Produced by

McClure Productions, Inc.

A "First National" Attraction

Trite Meller Is Poor Vehicle for Prima Donna's Screen Debut

Anna Case in
"THE HIDDEN TRUTH"
Select Special.

DIRECTOR ..... Julius Steger.
SCENARIO BY ..... S. M. Weller.
CAMERAMAN ..... William Crowley.
AS A WHOLE ..... Doesn't come up to "Special" standard in any department.
STORY ..... Trite meller with no indication of fresh inspiration.
DIRECTION ..... Permits quite a bit of "acting" and doesn't succeed in making the film seem real.
PHOTOGRAPHY ..... Frequently lacks clearness.
LIGHTINGS ..... For the most part too uniform.
CAMERA WORK ..... Ordinary.
STAR ..... Good to look at in most poses, but fails to register much as an actress.
SUPPORT .....Satisfactory for a "movie" of this type.
EXTERIORS ..... Not many.
INTERIORS ..... Meet requirements.
DETAIL ..... Nothing to brag about.
CHARACTER OF STORY ..... Censor won't kick.
LENGTH OF PRODUCTION ..... 5,050 feet.

This strikes me as being a decidedly commonplace offering with many draggy sequences and nothing to justify its being touted as a special. The plot theme is antiquated and there is nothing novel in the treatment to raise it above a low level of mediocrity. If Anna Case is going to take picture work seriously she had better hunt around for more likely material.

As a screen star, she seems to have possibilities but they need development. She photographs well, has a pleasing smile and the poise of a woman accustomed to appearing before an audience; but her acting lacks variety and expression. Her most characteristic pose, and one that is used too frequently in this film, is that of a concert singer standing on a platform with her hands clasped. It should be stated to her credit, however, that she does not over-act, which is more than can be said for some of those in the supporting cast.

It is appropriate that Miss Case's screen debut should be in a story having a singer as the central character, if only the plot were less trite and artificial and the scenes less wearisome. There is a good deal that comes under the head of padding and attempts at pathos often are dangerously close to being maudlin. The whole affair is too conventional to be diverting and lacks the illusion of reality.

Miss Case is a dance hall singer in a rough mining town where her "golden voice" brings tears to the eyes of the hardened miners. They ring in the old situation of an attempted swindle through which worthless property is to be unloaded on an investor. The willun goes west to report on the value of the mine and enters into a fifty-fifty bargain with the crooks.

To account for the dance hall singer going east and entering the household of the proposed victim of the fraud, there is a series of scenes showing the shooting of a brutal husband by his abused wife. Anna is in the room at the time and is accused of the murder but she is acquitted, owing to the dying confession of the woman, who gives the girl a letter to her father's former partner. Naturally, this man is none other than the investor whose ruination is planned.

From the viewpoint of action and interest, the scenes laid in the west are apt to register better than the remaining sequences transpiring in the east where Anna develops under the kindly guidance of her benefactor. But of course the willun is still in evidence and tries to break up the happy home by disclosing the girl's dance hall past and resurrecting her alleged connection with the murder. By this time the fatherly attitude of Anna's guardian has changed into that of a lover and after the crimes of the willun have been properly exposed, there is nothing to prevent a marriage.

The audience is usually about a reel ahead of the story in guessing what is going to happen.

If You Run it, Go After Folks That Know About Anna Case's Career as a Singer

Box Office Analysis for the Exhibitor.

As a safe drawing proposition this looks decidedly doubtful. It isn't a strong picture to begin with and Anna Case probably is not known to the average picture fan. Unless you are hard up for material, I can't see any reason for taking a chance on a production of this stamp.

Providing you decide to use it, there is little to do beyond playing up the star as a grand opera prima donna and a concert singer of note, who is making her first appearance in pictures. Miss Case, in the course of many concert tours may have visited your town, in which case I would bring her to the attention of your music lovers who may be interested in seeing how the singer appears on the screen.

You might go after this element in your community through a special line of advertising, calling attention to Miss Case's connection with the Metropolitan Opera Co., and mentioning any concert appearance in your locality. In order to reach people likely to be familiar with the star's career, it would be well to seek the co-operation of your music dealers at least to the extent of having pictures of Miss Case placed in store windows, along with the announcement of the date of her appearance at your theater. Heralds also might be distributed at music stores.

In all your billing, make a big point of the star's celebrity as a singer and speak of the picture as a human interest drama based on the rise of a young western girl from mining town dance hall to the place of famous prima donna. Miss Case's pictures will look well in your lobby and I would feature them to the exclusion of everything else, because others in the cast don't warrant particular notice.

FRANK E. WOODS

SUPERVISING DIRECTOR

PARAMOUNT PRODUCTIONS

FAMOUS PLAYERS—LASKY STUDIOS

Personal Representatives

WILLIS & INGLIS

LOS ANGELES

Novel Theme Used in Brightly Acted and Well Directed Comedy.

May Allison in
"IN FOR THIRTY DAYS"
Metro.

DIRECTOR ..... Webster Cullison
AUTHOR ..... Luther A. Reed
SCENARIO BY ..... Geo. D. Baker and Tom J. Geraghty.
CAMERAMAN ..... William Fildew.
AS A WHOLE ..... First rate comedy, calculated to get laughs out of any crowd.
STORY ..... Adaptation of Luther A. Reed's narrative offers novel theme that lends itself to screen adaptation.
DIRECTION ..... Goes after humorous bits and makes them register in film that keeps things moving.
PHOTOGRAPHY ..... Generally clear.
LIGHTINGS ..... Good in a conventional way.
CAMERA WORK ..... Gets full value out of some fast action.
STAR ..... Easy to look at and acts with plenty of pep.
SUPPORT ..... Robert Ellis manly as hero, Bull Montana presents fine convict type, others do very well
EXTERIORS ..... Village main street looks a bit artifical.
INTERIORS ..... Nothing wrong.
DETAIL ..... Several incidental bits get laughs; sub-titles written in natural vein.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... 5000 ft.

For comedy purposes there is a first rate idea in the plot devised by Luther A. Reed and done into scenario form by Metro scenario writers. A small southern village is credited with still adhering to an old blue law by which prisoners are rented out at so much per day. This is made the basis of a story that is capably handled by May Allison and those in her support.

Improbabilities are apt to be lost sight of in view of the swift action and variety of humorous incidents, from the time that May sets out to startle the sleepy little village by driving her car through the streets at a clip that smashes the speedometer. Good direction is responsible for getting full comedy value out of these scenes.

In the course of May's reckless joy ride, she turns over a Ford that is stalled by the roadside while its owner, Robert Ellis, an author living in the neighborhood, is trying to adjust the mechanism. This accounts for the meeting of the girl and the man who is destined to be her employer. Continuing her journey, May creates havoc on Main Street, which has fatal consequences when she bumps into the town judge.

Being numbered among the wealthy northerners, who are none too popular with the villagers in the southern community, the judge refuses to let May off with the usual fine. After a trial introducing a number of village types and some natural comedy, the girl is sentenced to thirty days in jail which places her in the same category as the other prisoners who are lined up each morning in front of the jail that the townspeople may bid for their services.

Efforts of May's wealthy aunt and her namby-pamby suitor to get a reversal of the sentence are fruitless. Seeking the counsel of the village lawyer, they are advised to get around the law by hiring the prisoner, but it so happens that Robert Ellis has gotten ahead of them and paid six dollars as a fee to cover the entire thirty days.

Despite the exaggeration of ensuing scenes, dealing with the author's cave man methods of giving the society girl a domestic training, this sequence is likely to get a lot of laughs. When May is forced to wash the dishes she breaks about half of them and then refuses to cook an eatable meal, but all the while she is learning to respect her master, who, unknown to her, has had her jailed cell converted into a lady's boudoir.

While the intimacy between these two is growing, efforts to secure the girl's release are still being made, with a New York lawyer adding his advice to that of the village attorney. They cook up a scheme whereby, with the aid of Bull Montana, the girl will be carried into a neighboring state. This works out well enough, save that the girl has become quite contented with her jail life and instead of leaving peaceably with her rescuers, she drives the car straight for Ellis' residence and crashes her way through the side of the house.

Final sequences present a series of chases, culminating in the marriage of the author and the heiress while in a speeding automobile, with the justice of the peace seated on the hood of the car. This incident is suggestive of the climax to Douglas Fairbanks' version of "Arizona," except that he used a horse in place of an automobile. Among those in the cast are Mayme Kelso, Rex Scherryman and J. Dwiggins.

Looks Like A Good Attraction for Any Kind of A House.

Box Office Analysis for the Exhibitor.

There's no reason why this should not get by very satisfactorily as a comedy offering, wholesome in its tone and played with spirit. It strikes me as being first class material for May Allison, who should add to her following if Metro continues to give her stories of this type.

Bull Montana, although he does not appear in a very conspicuous role, adds appreciably to the comedy strength of the film and should be mentioned in your publicity, because regular picture fans will remember him as a player of distinct individuality. Robert Ellis, as Miss Allison's leading man, also is likely to be popular with your women patrons and altogether makes a good running mate for the star.

It is doubtful if Luther A. Reed's story is recalled by many photoplay patrons, so I would not count upon his name to draw business, although it would be well to mention him as the author of one of the most original and humorous photoplays that Miss Allison has had in some time.

In addition to the usual lobby display, I would try to get some good lines to use along with a picture of May Allison and Robert Ellis. For instance, under a photograph of the star, run "A convict for thirty days"; then under an adjoining picture of Ellis, "Here is her jail keeper." You might excite curiosity by asking, "Did you know that there is a town in the United States where prisoners are hired out for twenty cents a day? May Allison didn't until she got pinched for speeding, and then — see "In for Thirty Days."

Unusual Meller Has Suspense and Strong Characterizations

Priscilla Dean in
"THE WICKED DARLING"
Universal Special

DIRECTOR .....Tod Browning
AUTHOR .....Evelyn Campbell
SCENARIO BY.....Harvey Gates
CAMERAMAN .....Alfred Gosden
AS A WHOLE....Underworld meller that holds suspense and profits by virile types.
STORY....Well put together and affords star chance for strong performance.
DIRECTION....Very good; giving continuity to the action and registering telling human bits.
PHOTOGRAPHY....Remarkably successful in the handling of night effects all through.
LIGHTINGS....Difficult and varied; accounts for much of the atmosphere in the picture.
CAMERA WORK....Quite remarkable considering the conditions under which scenes were taken.
STAR.....Uses her eyes to advantage and altogether gets the most out of the character of a thief reformed by love.
SUPPORT.....Lon Chaney dominant in interpretation of thief; Spottiswoode Aiken also scores; Wellington Playter satisfactory in straight role.
EXTERIORS.....Street scenes at night mostly studio work.
INTERIORS.....Always suffice
DETAIL.....So much of it that it becomes one of the most essential features of the production.
CHARACTER OF STORY.....Nothing objectionable
LENGTH OF PRODUCTION.....About 5,800 ft.

Technically, this is a remarkable film, and more than that it is a genuinely interesting one for those who like crook stories with a liberal element of romance, capably played all through and directed with a fine sense of dramatic values. In putting this out as a special, Universal seems to me to be justified, in that the film has a number of qualities calculated to raise it above the level of program releases.

From a technical standpoint it is notable that through more than two reels the action transpires in one night and the complications are dove-tailed in a way that permits no break in the interest, or any indication of superfluous material. This is quite an accomplishment when you consider that many stories covering a span of years have been unfolded in less than two reels.

The other, and still more distinctive oddity in this picture, is that up to the very close, the entire six reels are comprised of night scenes, either exteriors or interiors. The purpose of this may not be entirely obvious, but at any rate it is much to the credit of the director and the cameraman that they secured effects natural and varied enough to prevent monotony.

Another strong feature of the picture is the power of the characterization, in the main figures of the drama as well as in subordinate sketches. Priscilla Dean has more than the usual aptitude for a role such as that of the girl thief whose better instincts are appealed to by a man who befriends her, and when it comes to a crook role, Lon Chaney, as you may recall from his previous interpretations, is excellent. The plot is so devised that there is plenty of room for the significant clashes of temperament and feeling, which go a long way toward making a story of this kind seem real. The settings have atmosphere and the whole thing is kept in the spirit of the underworld.

The subject matter in itself is not extraordinary, but it suffices on account of the expertness of its arrangement with the wealth of detail with which it is amplified Priscilla is a girl thief operating with Lon Chaney, a professional crook, and Spottiswoode Aiken, whose nominal means of livelihood is a pawn shop. An opportunity for a big haul presents itself on the night of a reception when a crowd is gathered in front of a millionaire's home. Priscilla and Chaney are both there and quick to see the string of pearls dropped on the sidewalk. The girl grabs them, dashes off through the crowd and finds refuge in the house of Kent Mortimer, who, as the audience knows, had presented the pearls to a young woman with whom his engagement had just been broken.

Pretending innocence, the girl appeals to his sympathy and begins to feel a real interest in him when he tells her of his loss of fortune and how he has been discarded on account of his financial decline. Priscilla leaves, determined to start a new life, which she does by becoming a waitress in a restaurant patronized by Mortimer when he has scarcely enough money to buy a plate of pancakes.

Along with the progress of the friendship between these two, we follow the persecution of the repentant girl by her former partners. She sells some of the pearls to aid the man she loves after he has been shot by Chaney, all the while hiding the fact that she has been a thief, for fear that she will lose his love. Eventually, she is able to return the jewels and is accepted by Mortimer at her true worth.

Should Get Business if You Boost it Big as a Special Attraction

Box Office Analysis for the Exhibitor.

This will be offered to you as a special and I see no reason why you should not make a satisfactory clean-up, if you advertise in the right way. It isn't a great picture, or one that you can boost on the score of spectacular features costing a lot of money, but it has the qualities of excitement and human appeal that mean more to most folks than a sequence of elaborate sets.

Outside of the war films, there haven't been many pictures of special quality during recent months, which should improve your chances of putting this over as something unusual. It is long enough to comprise the larger part of your program, so you won't need to go to much expense in getting fillers. I would use a news weekly, or possibly a comedy, and let it go at that, making your big splurge on having a notable feature with Priscilla Dean as the star.

"The Wicked Darling" is a strange sort of title which doesn't strike me as being a particularly happy choice. If Universal doesn't make a change before the film is released, there is nothing to do but trust to its oddity to excite curiosity. At all events, give Miss Dean a big place in your publicity, and if you decide to keep the picture for several days, take a chance on some extra advertising in newspapers, insisting upon liberal treatment in the matter of illustrations and advance notices.

In calling attention to what Miss Dean has done in the past, refer to "The Wildcat of Paris," her most recent offering, promising that this is a more interesting picture with the certainty that no one is going to dispute your statement.

Griffith Forgets the War and Puts Over a Heart Interest Winner

D. W. Griffith presents

"A ROMANCE OF HAPPY VALLEY"

Artcraft.

DIRECTOR ..... D. W. Griffith.
AUTHOR ..... Mary Castleman.
CAMERAMAN ..... G. W. Bitzer.
AS A WHOLE Beautiful production filled with human touches, genuine comedy and irresistible heart appeal.
STORY ..... Simple narrative of country folk; natural up to final sequences which run into some unexpected drama.
DIRECTION ..... Characteristic of Griffith in perfection of treatment of situations and handling of players.
PHOTOGRAPHY ..... Flawless
LIGHTINGS ..... Superb; artistic effects that suggest the paintings of a landscape artist.
CAMERA WORK ..... On a par with the lightings and photography.
PLAYERS ..... Lillian Gish, Robert Harron and George Fawcett give notable performances; remainder of cast up to Griffith standard.
EXTERIORS ..... Couldn't be better in carrying the atmosphere of a country town.
INTERIORS ..... Always in the tone of the action.
DETAIL ..... Shows genius in picking out the trifles that give significance to life.
CHARACTER OF STORY ..... Refreshing, sympathetic and wholesome.
LENGTH OF PRODUCTION ..... 5 905 feet.

The war is over. Griffith has demobilized his soldiers, converted his trenches into corn fields and stacked his guns in an armory. He is back again among simple, peaceful folk whose problems and struggles are in their own hearts. He is doing more superbly than ever, what he has done so surpassingly well in the past.

Recall Griffith's early Biographs; then consider the great advance made in photoplay technique since those days, also the development in the screen impressiveness of such players as Lillian Gish and Bobby Harron; take into account the improvement in the art of the master director, imagine a de luxe version of one of his little masterpieces, and you will have an idea of the type of picture issued under the title of "A Romance of Happy Valley".

As an accomplishment in photography, beautifully artistic lightings and settings perfectly in harmony with the story, Griffith has done few things better than several reels of this production. But important as these elements are in making the picture interesting, they are not relied upon to compensate for the lack of other qualities.

Using a story that in itself is not extraordinary Griffith has supplied such a wealth of significant incident in the characterizations, that instead of being commonplace, parts of the film stand out as a masterpiece of story telling art through screen impersonation.

There have been many scenes in country churches, but I don't recall any with an appeal equal to that dealing with the bringing of Bobby Harron into the fold. It has atmosphere galore and is delightfully played by all the characters, particularly Lillian Gish, as the shy heroine, who prays that the Lord may save her sweetheart from "the devil and New York". This sequence marks one of the high spots of the film.

In its essentials, up to the concluding reels, the plot merely concerns the romance of a little country girl and a farmer boy who longs for the greater opportunity offered in a big city. His family look with dread upon his leaving, as does the girl, who in her appealing way uses simple arts to make him stay on the Kentucky farm. When Bobby goes it is with the understanding that he will return within a year, and each evening the lonesome little Lillian marks off a day. At the end of seven years, with tears in her eyes, she writes herself down an old maid.

Meanwhile Bobby has been working on a toy frog, with the promise that as soon as he makes it swim he will receive $10,000. The struggles of the would-be inventor are handled in a way that works up quite a bit of suspense and when the frog actually swims, a real climax in the picture has been reached, in fact a more natural climax than that prepared for a melodramatic ending.

During his absence Bobby's father has lost all his money and events are so arranged that the old farmer forcefully portrayed by George Fawcett, is on the point of robbing his own son, on the night he returns with the $10 000 and steals unrecognized into the home of his boyhood. The complications in the wind-up are swift and a bit illusive, demanding the closest attention on the part of an audience if they are to be correctly interpreted. At this point, Griffith trusts to suggestion and a quick mental reaction to what transpires on the screen. Whether or not the ending is artistically justifiable in a production of this stamp is debatable, but there can be no question about the excellent quality of the film in its entirety. The romance between Boby and Lillian, of course, has a satisfactory conclusion.

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Play it up as a Special and You Can't Fail to Get Business

Box Office Analysis for the Exhibitor.

D. W. Griffith presents
"A ROMANCE OF HAPPY VALLEY"
Artcraft.

Having done about all that there is to do in the way of war dramas, most of your folks probably will be glad to find Griffith following his earlier style. I can't imagine any audience that appreciates what is worth while in photoplays failing to respond to this, on acount of an artistic beauty and human quality such as seldom are realized.

It most certainly is worth running for at least half a week, if not a full week, for you will find that your audiences build up as the quality of the picture becomes generally known. Launch as big an advertising campaign as you can afford and take the angle that this is Griffith's first big production of recent years that has no bearing on the war. It is needless to say that there is no danger of your overplaying the name of the famous producer, in electric lights or through whatever medium you are in the habit of using.

Folks have come to associate the players in this cast, with the name of Griffith and although no one of them is billed as a star, several of the names have a star's drawing power. Publish the cast in full whenever you can, and in instances where you are limited to a few names, use those of Lillian Gish and Robert Harron, promising that they have never done better work than in this film. George Fawcett should not be ignored and some of your old timers will recall Kate Bruce as an important figure in many of the Griffith productions.

If you play this at an increased rental don't bother much about the rest of the show, because it is strong enough to carry any program.

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Sunday, February 9, 1919 Vol. VII, No. 39. Price 25 cents.

W. G. McADOO, Welcome

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Jesse L. Lasky presents

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An ARTCRAFT Picture

By JEANIE MACPHERSON

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New York Globe—"In all DeMille casts the actors are distinguished."

New York Times—"Finished workmanship recognizable in all DeMille productions."

New York Tribune—"'Don't Change Your Husband' is oh, so true!"

New York American—"Managing directors and plain exhibitors throughout the country will welcome it with joyous hearts."

FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

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Features Reviewed

Virginia Pearson in .....THE LOVE AUCTION
Fox ..... Page 3

Bert Lytell in ..... FAITH
Metro ..... Page 5

William S. Hart in ..... BREED OF MEN
Artcraft ..... Page 7

Carlyle Blackwell and Evelyn Greeley in ....
COURAGE FOR TWO
World ..... Page 9

Harold Lockwood in .. SHADOWS OF SUSPICION
Metro ..... Page 11

Baby Marie Osborn in .... AN OLD MAID'S BABY
Diando Prod.-Pathe Dist ..... Page 13

Short Subjects ..... Page 15

Jack Sherrill and Mabel Withee in .....
ONCE TO EVERY MAN
Frohman Amusement Co.—State Rights..... Page 17

Nazimova in ..... OUT OF THE FOG
Nazimova Prod.—Metro ..... Page 19

W. W. Hodkinson presents .. MADE IN AMERICA
Hodkinson—Pathe ..... Page 23

News of the Week in Headlines

Monday.

Milwaukee censors bar war pictures to prevent race prejudice.

Harry Schwalbe ousted from Peerless Exchange by Stanley Booking Interests.

Bill introduced in Minnesota for censors.

Tuesday.

Bill introduced in Indiana legislature providing censors.

Marshal Neilan to direct next two Anita Stewart productions.

Thomas H. Ince renews contract with Famous Players.

J. D. Williams back from Coast hints that First National will have more stars.

Wednesday.

William G. McAdoo, formerly Secretary of the Treasury, joins "Big Five" as general counsel.

C. L. Chester to release 52 travel pictures through First National exchanges.

Frank P. Donovan, former Vitagraph director, starts new organization.

Adolph Zukor back from Coast.

Thursday.

Frederick L. Collins suggests McAdoo and Fairbanks for presidential ticket.

Ricord Gradwell, World, back from Coast enthuses over combination with United.

Petitions being circulated throughout Washington for Sunday shows.

Malcolm Strauss Feature Films to produce series with Leila Hope.

Friday.

Henry Lehrman starts making twelve two-reel comedies for open market.

Mildred Harris implies that negotiations are under way to transfer her contract from Universal to First National.

Plans announced for Rothapfel Pictures Corp. Will furnish six full programs a year including features, scenics, etc., together with complete musical scores and plans for lighting effects, incidental entertainments, etc. Frang G. Hall vice-president.

Bill filed at Albany to allow each community in New York State to decide whether or not Sunday pictures are wanted.

Stoll Film Co., Ltd., London, secures Goldwyn for Great Britain.

N. A. M. P. I. to amend by-laws to accept exhibitors as members.

Saturday.

Charles S. Hart, Division of Films, returns from abroad.

Income tax bill includes 5 per cent rental tax and heavily increased taxes on all incomes in excess of $4,000.

D. W. Griffith announces first repertoire of moving pictures for a Broadway theater.

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PRODUCTION SUPREME METROS COBPERATION WITH EXHIBITOR IS PRAISEWORTHY
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STRAND THEATRE, LEO WEINBERGER MANAGER

Metro deals in productions that make money—and Metro keeps on proving it.

METRO PICTURES CORPORATION

Unconvincing Sex Meller Gives Distorted Angle on Life.

Virginia Pearson in
"THE LOVE AUCTION"
Fox.

DIRECTOR ..... Edmund Lawrence
AUTHOR ..... May Edginton
SCENARIO BY ..... Raymond L. Schrock
CAMERAMAN ..... Al Leach
AS A WHOLE ..... Melodrama based on the old triangle situation fails to convince.
STORY ..... Leads to some dramatic moments, but not always reasonable in development.
DIRECTION ..... Permits some overacting and fails to register fine points.
PHOTOGRAPHY ..... Varies from fair to poor
LIGHTINGS ..... Frequently harsh and lacking in artistic effects
CAMERA WORK ..... Passable
STAR ..... Does her best in a rather trying role
SUPPORT ..... Hugh Thompson overreaches; Edwin Stanley satisfactory as the lover; Thurlow Bergen works hard to portray a sinister willun.
EXTERIORS ..... Don't figure much
INTERIORS ..... Frequently have a "setty" appearance.
DETAIL ..... Didn't worry them a great deal
CHARACTER OF STORY ..... Questionable for family patronage.
LENGTH OF PRODUCTION ..... 4,800 feet.

The premises on which this melodrama is based are dubious from a number of angles. To begin with, they introduce the old fallacy that a taste for drink is passed on from father to son, making this the fundamental cause of the tragedy between husband and wife Beyond that, the characters are so presented that sympathy is aroused for the man who in reality is to blame for a wrecked home whereas the husband, largely a victim of the actions of others as well as his own weakness is continually shown in an unfavorable light.

Merely considered from the viewpoint of conventional morality, this story is a bit strange and not, it seems to me, the sort of thing to recommend for the average crowd. It presents life in too distorted a manner and justifies a love relationship which is not in accord with social standards. Much of the acting is in an exaggerated meller key, particularly the drunken scenes as played by Hugh Thompson in the part of the husband. Virginia Pearson does very well in the leading role, but it takes more than one effective performance to lift a picture of this character, which cannot even boast of pointing a moral.

At the outset, Miss Pearson selects the wealthier of her two suitors although we are lead to suppose that her love has been given to the other man. Thompson, as Dorian Vanderveer, is supposed to have inherited an incurable craving for liquor, which manifests itself shortly after the conclusion of a happy honeymoon. At a dinner of lawyers, he gets frightfully drunk and returns home in a condition that first angers, then repels his wife.

Considering that this was his first offense of the kind, the wife magnifies the incident beyond reasonable proportions. She considers her life virtually wrecked and on that account is an easy prey for Thurlow Bergen a fake occulist who conducts sceances for empty-headed women. Then, because the husband continues to get drunk rather frequently, Virginia considers herself justified in turning for consolation to Edwin Stanley, the man she had rejected.

Bergen plays an adroit game using all his influence to promote the affair between the wife and her former sweetheart who is accepted by the husband in good faith as a friend. In due time a child is born and the husband, determined to overcome his weakness, goes away to effect a cure, leaving his wife and infant under the protection of Stanley.

Here's where Bergen begins to show his real hand. Because of an unmistakable resemblance, he realizes that Stanley is in reality the father of the child and threatens to tell the husband the truth unless Virginia concedes to his wishes. A number of these scenes, and those marking the conclusion of the picture, come dangerously close to being repellant.

When Thompson learns the truth he kills Bergen, then in a fit of drunken hopelessness, shoots himself, leaving the way clear for a legitimate union between the lover and the woman he has betrayed. Even a slight consideration of this plot may lead to the belief that the wronged character was neither the wife nor lover, but the husband, who, in all sincerity had struggled to get the better of his defects.

May Go With Some Crowds, But Not Suitable to Conservative Audience.

Box Office Analysis for the Exhibitor.

There are many houses in which this film does not belong. It is sex stuff all through and consistently unwholesome in tone. If young people were to accept the implication of the story seriously, they would conclude that a man and a woman were justified in doing about as they pleased, irrespective of previous ties. My opinion is that stories giving such a distorted angle on life do more harm than those containing a few scenes which in themselves may be deemed objectionable.

Like all sex pictures, however, there probably will be an audience for this in downtown houses and communities accustomed to the continental type of drama. In a way, this is a strong production possessing a quantity of action and enough physical violence to interest folks who like this sort of stuff. Before booking the picture, however, I would consider carefully the taste of my audience and the possibility of its being offended by the theme.

Virginia Pearson has a large following, which she has built up on the strength of her own personality, rather than the quality of the stories supplied her. Capitalize on the loyalty of her admirers as far as possible by making her the big feature in your exploitation. The title is hardly worth bothering with, because it doesn't suggest anything in particular and has no direct bearing on the subject matter.

Treat the whole affair as a sex melodrama dealing in a new way with the relations of a woman, her husband, and her lover, also bringing in the mother love theme.

EXHIBITORS MUTUAL

Bessie Barriscale in "A TRICK of FATE"

Presented by B. B. FEATURES INCORPORATED

A POWERFUL DRAMA WITH AN ODD TWIST

Sessue in "BONDS of Hayakawa HONOR"

Presented by HAWORTH PICTURES CORPORATION

Written by CLARA WHIPPLE

J. V. R

Also

BILLIE RHODES in "THE GIRL OF MY DREAMS" and "HOOP-LA"

BESSIE BARRISCALE in "ALL OF A SUDDEN NORMA"

HENRY B. WALTHALL in "AND A STILL SMALL VOICE"

WILLIAM DESMOND in "LIFE'S A FUNNY PROPOSITION"

MARTIN JOHNSON'S "CANNIBALS OF THE SOUTH SEAS"

Coming "WHAT EVERY WOMAN WANTS" WITH GRACE DARMOND

RELEASED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY.
BANKERS and EXPORTERS FOR THE PRODUCERS

Simple Story Profits by Sympathetic Qualities and Admirable Acting

Bert Lytell in
"FAITH"
Metro.

DIRECTOR ..... Charles Swickard
SUPERVISED BY ..... George D. Baker
AUTHOR ..... Richard Washburn Child
SCENARIO BY .. George D. Baker and A. G. Kenyon
CAMERAMAN ..... Robert B. Kurrle
AS A WHOLE ..... Has little drama, but a truly appealing quality in natural presentation of a simple narrative.
STORY ..... Adaptation of story by Richard Washburn Child, strong in spiritual rather than physical elements.
DIRECTION ..... Makes action suit the mood of the situations which call for suggestive portrayals
PHOTOGRAPHY ..... Sharp
LIGHTINGS ..... Some pleasiing effects; well judged all through.
CAMERA WORK ..... Mostly straight stuff
STAR ..... Acts with a sincerity that is of great value in making the picture seem real.
SUPPORT ..... Rosemary Theby convincing as the girl; Edythe Chapman gives fine portrayal of blind school teacher.
EXTERIORS ..... Conventional.
INTERIORS ..... Bank vault looks like the real thing; house interior sets in good taste.
DETAIL ..... Scenes showing two leading characters as school children particularly well presented.
CHARACTER OF STORY .... Distinctly wholesome
LENGTH OF PRODUCTION .... About 4,800 feet.

Simplicity is the keynote of this story, but it is the simplicity of truth and naturalness which has as its foundation a certain spiritual quality. It is surprising, and much to the credit of those responsible for the production, that a plot containing so little dramatic physical action should be made really interesting through five reels, because of the appeal of the characters.

The three leading figures in Richard Washburn Child's story are taken from everyday life, and they are not called upon to depart from the probable course of ordinary action, granting the basic incidents of the plot. The real distinctiveness of the production is found in the emphasis placed on the value of "faith" in guiding human conduct. It is made the great power which may overcome all obstacles.

The first reel is a bit unusual in its structure and subject matter. Bert Lytell is a bank clerk, gradually passing into middle age without any prospects of promotion. Year after year, he plods along as custodian of the safe deposit vaults, faithful and without much ambition. It is months since anything eventful has happened to break the monotony, when a childhoood sweetheart, having discovered his whereabouts, appears unexpectedly at the bank.

This in itself is a real adventure for the plodding clerk, and to make it complete he invites her to luncheon, where, seated opposite each other in a secluded corner they revert to their school days and the kindly teacher who took a particular interest in the boy. The development in this reel is mainly conversational, in that separating a series of close-ups, first of Bert, then of Rosemary Theby, are many titles, indicative of the sentimental mood into which each has fallen.

Then they switch back to school days presenting the pair as children under the guidance of Edythe Chapman, the sympathetic school mistress. Rosemary tells the bank clerk that his old teacher, now blind, still retains her great love for him and faith in his future. The girl suggests that as an act of kindness, likely to brighten the days of the faithful teacher, he invent a story of some imaginary trouble showing him to be in need of her faith.

Bert falls in with this plan and tells the blind woman about his having been tempted beyond his strength and how he never returned a necklace mislaid in the vault. This story, offered as fiction, turns out to be a fact and when Bert takes the necklace to the bank president, confessing that it has been in his possession for a number of weeks, he is threatened with arrest. The bank clerk is ready to go through the ordeal, still supported by the love of Rosemary and the confidence of the faithful schoolteacher. Then it transpires that the bank president had caused the necklace to be dropped in the vault for no other purpose than to test the honesty of his employee. Because Bert returns the jewels and is willing to face the consequences, he is hailed as a really honest man capable of holding a position of greater responsibility, to which he is promptly elevated.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

First Rate Material For Family Trade. Play Up Star

Box Office Analysis for the Exhibitor.

Bert Lytell in
"FAITH"
Metro.

This comes under the head of a "pretty" story and as such has a distinctiveness removing it from the average run of photoplays. It is elevating in tone and especially well adapted to houses on the lookout for material suitable to a family trade.

In downtown communities, or in neighborhoods accustomed to fast action mellers, the slow tempo and delicate texture of this picture may not be appreciated, although even here, I see no reason why it should not get by fairly well, especially if you consider the drawing power of Bert Lytell whose recent Metro productions have had considerable class.

At all events, make Lytell the central point of your publicity, calling attention to his earlier pictures and indicating that "Faith" offers him a quite different character and one that he plays with feeling. There's no danger of overdoing your exploitation of this star, because he certainly is going strong all through the country.

Two other members of the cast whose names should be included in your publicity announcements are Rosemary Theby and Edythe Chapman, both of whom give admirable character portrayals. Edwin Stevens also should be referred to as a member of a small, but well balanced company.

For catchlines try: "What do you consider the greatest force in life? Bert Lytell, in danger of being tempted beyond his strength, found his salvation in 'Faith'." Another one, "Would you marry the man you loved, even if you thought he were on the way to jail? Rosemary Theby did in Bert Lytell's latest photoplay because she had 'Faith'."

"OLD BILL"
IS COMING
Week of Feb. 23rd

¶ The only studio concentrating on the production of features to the exclusion of all other details. Productions made by contract. Perfect facilities for individual producing units with or without contractees' supervison.

The
BRUNTON
STUDIOS

ROBERT BRUNTON COMPANY
Melrose Avenue Los Angeles

"By Your Works You Are Known"

RECENT PRODUCTIONS

"Madam Who"
"A Man's Man"
"Patriotism"
"Carmen of the Klondike"
"Turn of a Card"
"Alimony"
"The One Woman"
"More Trouble"
"The Bells"
"Sierra of the Sixties"
"All Wrong"

Bill Hart Makes the Most of an Average Western Story

William S. Hart in
"BREED OF MEN"
Artcraft

DIRECTOR.....William S. Hart
AUTHOR.....J. G. Hawks
SCENARIO BY.....J. G. Hawks
CAMERAMAN.....Joe August
AS A WHOLE.....Shows a reformed Bill Hart in western story presenting him as a sheriff; fair production.
STORY.....Passable, but nothing out of the ordinary.
DIRECTION.....Scenes in Arizona valley well handled
PHOTOGRAPHY .....Excellent
LIGHTINGS.....Well judged all through
CAMERA WORK.....Nothing extraordinary required
STAR.....His personality stands out in role of sheriff who saves settlers from being swindled.
SUPPORT.....Seena Owen attractive as Bill's sweetheart; Bert Sprotte and others satisfactory.
EXTERIORS.....Views of Arizona country attractive
INTERIORS.....First rate when needed, which isn't very often.
DETAIL.....Adds to atmosphere of story, sub-titles kept in mood of action.
LENGTH OF PRODUCTION.....4,949 feet

Whether Bill Hart plays a western bad man or a heroic sheriff makes comparatively little difference in the appeal of his pictures, for the essential elements are about the same. Here, as in "Branding Broadway," Bill is permitted to reveal a quantity of manly virtues with few defects, and he gets the character across smoothly enough, without sacrificing any of the western mannerisms which folks have come to associate with his performances.

As a picture, this lacks some of the attractiveness of "Branding Broadway." The story is more conventional and neither the heart interest nor the humor are as successfully maintained, but even so, "Breed of Men" probably will be liked by Hart's admirers. The action is calculated to keep him in the foreground praetically all of the time and the role of the sheriff is sympathetically drawn.

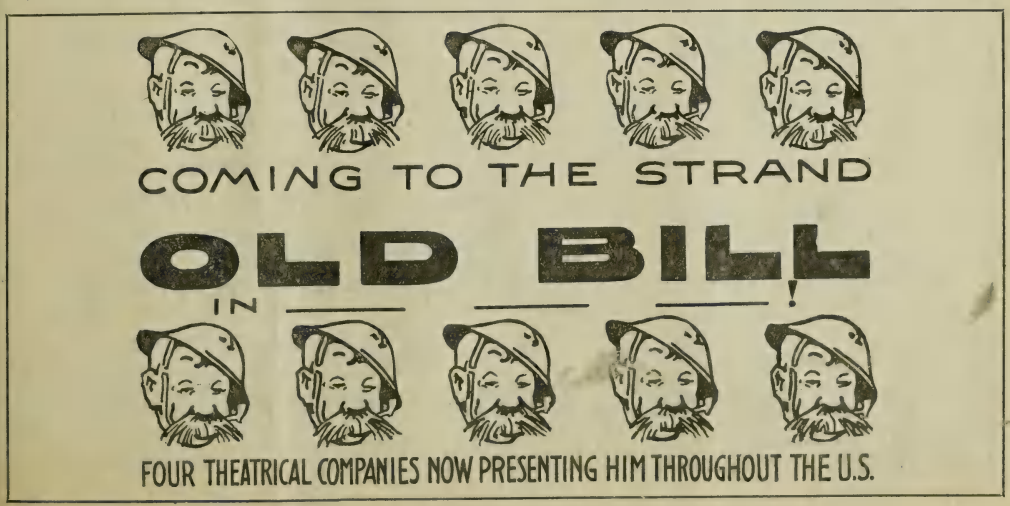
In the matter of detail, some of the most effective incidents come in the opening reel when "Careless," Carmody, as he is called because he disregards his own safety, blows into the community established by the Arizona Ranch Lands Company and gambles away, first his bank roll, then his horse and outfit. These gambling house scenes are naturally played by Hart and the gang that is out to get the better of him.

Bert Sprotte, the head of the Land Company, is the willun of the story who plans to use the unsuspecting Carmody for his own ends. In order to do this, he appoints him sheriff and then, aiming to establish a reputation for honesty, returns the horse which he had won at the gambling table. "Careless" is taken in by the seeming frankness of the land shark and when the settlers begin to have doubts about his honesty, the sheriff assures them that Sprotte is playing straight.

One of the proposed victims of the land deal is Seena Owen, whom Carmody has saved from the hands of a Mexican. She suggests to the sheriff that something crooked is being put over on the settlers, but he pays no heed to the warning until the matter comes to an issue with the land being re-sold and the ousting of the squatters, Seena Owen among them.

Bill finds the girl barricaded in her hut and having forced an entrance is accused of being in collusion with the Land Company to defraud the settlers. He accepts the girl's scorn without complaint, but immediately starts out to learn the truth of the situation. Convinced that he, as well as the others, has been double-crossed by the smooth crook, the sheriff quietly sneaks off to Chicago where the man has located.

A number of the scenes in Chicago are not unlike those introduced in "Branding Broadway" at the time the westerner first hits the metropolis. The sheriff's determination to take Sprotte back to Arizona and force him to refund the money he had stolen overcomes all opposition. After a sequence showing how the land shark's retainers are rounded up and how the man himself is carried out of his own home and placed in a freight car bound for the west, they bring in a spirited reception arranged by the settlers assembled to greet the crook who has swindled them. Of course, Bill squares himself with the crowd and his girl and sees to it that everybody gets a fair deal.



No Question About Drawing Power if You Let Folks Know It's a Hart Film

Box Office Analysis for the Exhibitor.

William S. Hart in
"BREED OF MEN"
Artcraft

Whether or not folks are going to take to the "good" Bill Hart as readily as they did the "bad," remains to be seen. Personally, I think there is danger of stories of this stamp missing the pep and snap that distinguished his earlier productions, but on the other hand there is a chance to arouse greater sympathy for a character of an heroic stamp.

I happened to see this run at a Broadway theater and it went over very well, particularly with the women, who evidently fancied Bill in his portrayal of the sheriff. There is enough comedy to give variety to the film and a fair romantic interest is realized in the relationship of Bill and Seena Owen. Altogether, the production appeared to satisfy a quite critical audience, from which one might argue that in a small town, where Hart's following is likely to be even more enthusiastic, it should be sure fire.

By this time you probably have had plenty of experience in exploiting Big Bill's productions and know that about all you need to do is to play up the star so that everybody will be aware of his presence at your theater. The title of the picture is of a secondary concern in the case of a player whose admirers may be counted upon, no matter what the nature of the offering. The posters distributed by Artcraft are enough to suggest the nature of this story. They show Bill in characteristic poses and give an idea of the dramatic passages in the action.

Using this paper, along with some individual pictures of the star, and his name in big type over your entrance, should result in good patronage. In advance announcements refer to Seena Owen as Hart's leading woman, also it might be well to make a place in your lobby for one of her photographs.

Sample Wires *and a* Forecast

Broke all records, beating The Barrier by sixty per cent and The Spoilers by one hundred per cent in both receipts and attendance.

Herman J. Brown. Majestic Theater Boise, Idaho.

DUSTIN FARNUM in "THE LIGHT OF WESTERN STARS"

KITTY GORDON in "ADELE"
From "The Nurse's Story" By Adele Bleneau

Kitty Gordon opening in ADELE at Tivoli theater proved her drawing power beyond all doubt. Theater packed from noon till eleven at night.

Turner & Dahnken, Tivoli Theater, San Francisco.

"The Man In The Open" is one of the very best productions I have ever appeared in. It will make for me many new friends."

Dustin Farnum.

DUSTIN FARNUM in "A MAN IN THE OPEN"
(Released Feb. 23rd)

UNITED PICTURE THEATRES OF AMERICA, Inc.
1600 Broadway J. A. BERST, *Pres.* New York

First Rate Entertainment in Story Giving Star a Dual Role

Carlyle Blackwell and Evelyn Greeley in
"COURAGE FOR TWO"
World.

DIRECTOR ..... Dell Henderson.
AUTHOR ..... Harry O. Hoyt.
CAMERA WORK ..... Double exposures well
AS A WHOLE ..... Entertaining offering constructed on meller lines; likely to hold attention of audience.
STORY ..... Another version of changed identity plot, giving Carlyle Blackwell a good opportunity in dual role.
DIRECTION ..... Permits some scenes to be overplayed, but is generally satisfactory.
PHOTOGRAPHY ..... For the most part clear.
LIGHTINGS ..... Lack variety.
CAMERA WORK ..... Double exposure well handled; interiors shot from the same angle too frequently.
STARS ..... First rate material for Blackwell; Evelyn Greeley pleasing.
SUPPORT ..... Jack Drumier inclined to overact; others passable without registering anything distinctive.
EXTERIORS ..... Not many.
INTERIORS ..... Some have a "setty" appearance.
DETAIL ..... Nothing out of the ordinary.
CHARACTER OF STORY ..... Can't offend.
LENGTH OF PRODUCTION ..... 4,773 feet.

Obviously written for entertainment purposes without any effort to interpret life as it actually is, this latest vehicle for Carlyle Blackwell and Evelyn Greeley fulfills its mission satisfactorily. The plot is rather unlikely but it has been developed in a way that grips the attention and affords Blackwell a good opportunity to appeal to his admirers.

Harry O. Hoyt, the author of the story, has provided another version of the changed identity theme with events so arranged that two cousins, one a wealthy society man somewhat deficient in nerve, the other an East Side product with more than his share of fighting spirit, get into an interesting series of complications.

The story has sufficient novelty and is well enough acted in the chief roles, but some of the subordinate characterizations would prove more effective if they were drawn with greater restraint. Jack Drumier for instance, is inclined to act scenes for all that there is in them and then some, whereas the same is true of the gangsters who kidnap Carlyle. Critical audiences may find this part of the melodrama is a bit overdone, but probably the average crowd will accept it without complaint.

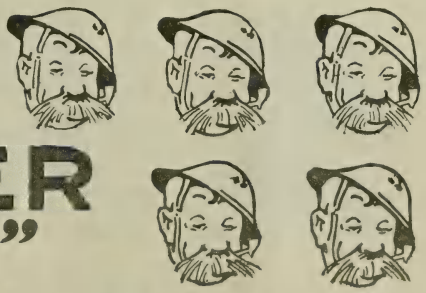
Miss Greeley, in particular, should be commended for a sincere, natural performance in a role that would not have much strength save for the impressiveness of the actress.

The film starts off at a rapid clip with a fracas in Hell's Kitchen, in which Blackwell shoots the leader of one of the East Side gangs and escapes with his girl, Miss Greeley, who warns him that henceforth he will be marked for revenge by the gangster. Carlyle tells something of his past, how when he was a boy his father was swindled out of a fortune by his dishonest partner, thereby ruining his son's chances in life; how his only schooling was that of hard knocks and how he would go West and make a place for himself in the world, if he only had a few dollars to start with.

The second angle of the plot concerns a cousin of the East Side youth, who is living on Fifth Avenue and fighting rather feebly against the fraudulent plans of the man, who years before, had ruined the other branch of the family. Carlyle calls on his relative and the upshot of their conversation is a decision to change identities. To carry the game through completely, the crude East Sider, disguised in the clothes of his cousin, visits the society girl to whom the wealthy youth has been engaged. She soon discovers the deception, but is quite content with the man who displays a force she had found sadly wanting in the cousin.

Meanwhile, Blackwell, in the other role, is playing his end of the game with Evelyn Greeley, who, realizing his weakness, is ready to give him the support of her stronger character. They work the story along these two angles, showing how the East Sider brings the crooked business man to terms while the polished product of society becomes mixed up with the gangsters and, inspired by the plucky Evelyn, gets all the better of the argument. The two men end by changing sweethearts as successfully as they had changed identities. In the cast are Rosina Henley, Henry West, Albert Gaston and others.

---IN "THE BETTER 'OLE"



OF COURSE!

[BOOK FROM WORLD BEFORE YOUR OPPOSITION DOES]

Should Get by Nicely as Average Program Offering

Box Office Analysis for the Exhibitor.

Carlyle Blackwell and Evelyn Greeley in
"COURAGE FOR TWO"
World.

This is altogether a very fair program offering if you are looking for an entertaining picture for which no extraordinary claims need be made. The story is rather fantastic fiction, which won't bear scrutiny on the score of plausibility and the production isn't anything exceptional, but the picture holds through the five reels.

Carlyle Blackwell and Evelyn Greeley make a decidedly good team in films of this kind, and if you have been in the habit of running their offerings, you probably have found that they are building up a consistent following. Of course, the name of Blackwell is known to all regular screen fans and may be banked upon to draw, but I would give Miss Greeley an equally prominent place in your exploitation, because she is the type of player likely to increase her circle of admirers if she is given half a chance.

The lobby display should be about equally divided between pictures of the two stars, using stills showing them together and others presenting Blackwell in the dual role. If you get a flash of the star shaking hands with himself it would be worth displaying.

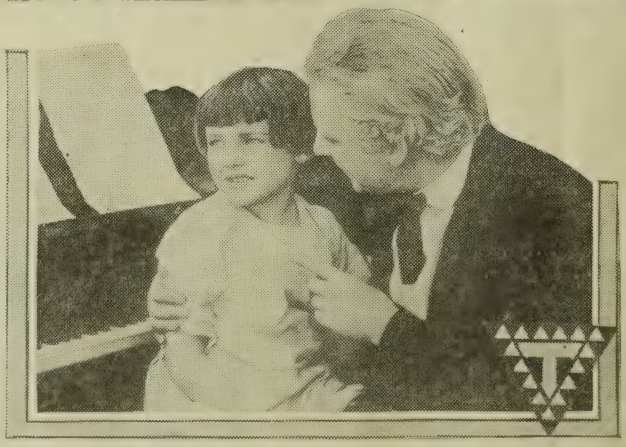
"Courage for Two" looks like a very fair title from the box office angle and might be worked into effective catchlines, such as "They changed their identities and they changed sweethearts in this story of love and adventure. See Carlyle Blackwell and Evelyn Greeley in 'Courage for Two'," or "She was a real girl and she had 'Courage for Two' when the man she loved weakened. See Carlyle Blackwell and Evelyn Greeley in their latest photoplay, a thrilling romance of the underworld."

The Big Little Star

BABY MARIE OSBORNE

In a modern version of Browning's "Pippa Passes" entitled

"CHILD OF M'SIEU"



SCHEDULED FOR EARLY RELEASE

Triangle Distributing Corporation

1457 Broadway NEW YORK

Spy Meller Has Some Effective Scenes But is of Uneven Merit

Harold Lockwood in
"SHADOWS OF SUSPICION"
Metro.

DIRECTOR ..... Edwin Carewe
AUTHOR ..... George Gibbs
SCENARIO BY ..... Finis Fox
CAMERAMAN ..... R. J. Bergquist
AS A WHOLE ..... Good in spots, but slides off to a rather weak finish.
STORY ..... German spy theme handled in a conventional way; for the most part lacks conviction.
DIRECTION ..... Considering difficulties met owing to the death of the star, most of the scenes are well handled.
PHOTOGRAPHY ..... Generally very good
LIGHTINGS ..... A number of artistic effects
CAMERA WORK ..... Satisfactory
STAR ..... The last picture in which Harold Lockwood appeared; his death necessitated the use of a double in some scenes.
SUPPORT ..... Naomi Childers appears to advantage; Bigelow Cooper and others suit roles.
EXTERIORS ..... Fine shots of magnificent estate in opening reel; air bombardment of English town presented with realism.
INTERIORS ..... Suggest a home of wealth.
DETAIL ..... Best in sequences dealing with havoc brought about by air raid.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION .... About 4,500 feet

For those who know the history of this picture, it possesses a peculiarly tragic significance. Harold Lockwood was engaged in making it at the time he was stricken with influenza, resulting in his death, and the producers were forced to complete the film without their star. Under these circumstances, it would be unfair to criticize some of the scenes which unquestionably would have been stronger had the star lived to finish his work.

Considering the situation faced by the director, who evidently was obliged to change the story, to a considerable degree, eliminating the leading figure as much as possible, and using a double at other times, the picture turns out surprisingly well.

As a matter of fact, it is probable that many folks will not detect anything peculiar, even if they receive an impression that the story slides off rather weakly after a quite promising beginning. Those more accustomed to the technique of photoplay construction may wonder why the star is kept in such a subordinate position during the last three reels, but even with this thought in mind, they may not realize that a double has taken his place.

The picture is decidedly uneven in that there are passages which suggest a production of superior quality, followed by others which do not rise above the tone of "movie" meller. For instance, the air raid, accomplishing the devastation of an English town and the slaughter of many of the inhabitants, is a truly spectacular bit of photoplay work in keeping with a production maintaining a higher level throughout.

Introductory scenes, also, have a superior calibre in the atmosphere found on a magnificent estate, the charm of which was brought out to the full by expert camera work in the selection of the most effective shots to reveal the beauty of choice locations. It is here that Harold Lockwood, in the part of an English sportsman, is suspected by Naoma Childers and others in the society set, of being a slacker because he refuses to enter the army or otherwise engage in governmental work.

Much is made of the German spy propaganda being carried on in England, and presently it appears that certain members of this apparently irreproachable social circle are implicated in the Kaiser's plans; but for some time the audience has difficulty in guessing just who is loyal and who is not. They build up to an issue which forces Lockwood to admit that he is in the English secret service, although the Germans believe that he is one of their spies. From this situation, they pass into the usual spy meller, with a series of chases, fights and imprisonments before the German agents are rounded up.

Several of these scenes probably will get a thrill out of the average crowd, but there are others which seem a bit forced, such as those dealing with the gathering of the Germans and their toast to a portrait of the Kaiser. Some of the incidents in this part of the picture are liable to get a laugh. In the cast are Helen Lindroth, Kenneth Kealing, William Bailey and Capt. Leslie Peacock.

Exploit This Along the Lines You Have Followed With Other Lockwood Films

Box Office Analysis for the Exhibitor.

An unprecedented condition is presented by the release of the Harold Lockwood films when the death of the popular young actor is still fresh in the public mind. From all reports, the pictures have shown no decline as box office attractions, and if this has been your experience, I see no reason why you should not book this production.

Among a certain element, the film might have an added appeal if it were known that it marked the conclusion of Lockwood's career and that because of his untimely death, a double was forced to replace him. But the question of good taste should enter into your advertising, if you want to hold the respect of the better class of patrons, and it doesn't strike me that it would be wise to capitalize a morbidly sentimental feeling.

The safer course would lead to exploitation along the lines that you have followed in putting over previous offerings of this star, not mentioning of course, that he does not appear in all of the scenes, but promising that he gives one of his characteristically interesting performances, which he does in the earlier reels. In view of the circumstances, there can be no just complaint, even if your more observant patrons detect the substitution necessitated in later passages of the story.

Providing you want to pick out something notable in the production I would make a point of the air raid scenes, trying to get stills of the thrilling action developed through this part of the picture. The theme of the story is too trite to excite much curiosity, so I would pass it by without explanation, merely using the title with the name and pictures of the star.

Another Record!

At the 81st St. Theatre, Seating 2500, in New York's most exclusive district, at prices of 30c, 40c, 55c, 85c, Manager Shackman

HELD OVER FOR 3 DAYS LONGER

on "account of its tremendous popularity"

Anita Stewart in "Virtuous Wives"

This run, in a high class neighborhood Theatre, where "repeats" and extended runs are seldom profitable, demonstrates again the correctness of Louis B. Mayer's policy of "Big Star, Big Story, Big Director."

It also vindicates the "First National" theory that "the profits, not the rentals, are what count."

A "First National" Attraction

Anita Stewart's next---

"A Midnight Romance"

Directed by Lois Weber, maker of money-makers.

Written by Marion Orth, author of "The Price of a Good Time."

Story of Fair Quality in Typical Marie Osborne Production

Baby Marie Osborne in
"THE OLD MAID'S BABY"
Diando Prod.—Pathe, Dist.

DIRECTOR .....William Bertram
AUTHOR.....Agnes C. Johnson
SCENARIO BY.....Agnes C. Johnson
CAMERAMAN .....Tom Middleton
AS A WHOLE.....Typical Baby Marie picture with fair amount of appeal.
STORY.....Acceptable plot for child star, although material is rather thin for five reels.
DIRECTION.....Makes the most of sympathetic qualities in the story.
PHOTOGRAPHY.....Varies; generally fair
LIGHTINGS.....Mostly uniform and not distinguished by artistic effects.
CAMERA WORK.....Conventional
STAR.....Same as usual
SUPPORT.....Pickaninny has small role, Jack Connelly, Claire Du Brey and others suit characters.
EXTERIORS.....Mostly scenes on country estate
INTERIORS.....Do very well
DETAIL.....Circus atmosphere in opening reels convincing; some effective bits calculated to reveal nature of an imaginative child.
CHARACTER OF STORY.....Best suited to children and women patrons.
LENGTH OF PRODUCTION.....4,785 feet

Child stories running five reels offer something of a problem, because simple material that may go very well in short subjects is apt to become a trifle monotonous when it is stretched to feature proportions. In some respects "The Old Maid's Baby" is better than the average Baby Marie Osborne subject, but even at that it is doubtful entertainment for mature audiences.

The sympathetic appeal in the character of a lonesome little girl is worked to the limit, but this in itself does not provide enough substance for a full length photoplay and the humor that folks have come to expect from the little pickaninny who has been Marie's partner in so many pictures, is lacking.

For some reason or other Sambo is used only in the first reel and the girl star has all the burden of the performance. From a popular viewpoint this is a mistake, for the pickaninny never fails to get laughs when he is given a fair opportunity.

The picture opens with circus scenes introducing Baby Marie as the daughter of a clown and a parachute performer. For companionship she depends largely upon a trick dog and a trained elephant. Sambo steals into the show on the day that Baby Marie's mother and father are dropped to their death from a burning balloon while the two children are amusing themselves in the circus dressing room. Quite a bit of sympathy is attained in these sequences and the following scenes showing the pathetic lonesomeness of the child.

Living in the neighborhood is Marie's aunt, Claire Du Brey, who has never forgiven her sister for eloping with a circus performer. This young woman is depicted as a very severe sort of person whose main interest is in writing a book on the fourth dimension, although in a half hearted way she permits the attentions of a quite normal young man, Jack Connelly, who has little patience with her highbrow notions.

Connelly sees to it that Baby Marie and her pet dog are taken to the home of Claire, where the child immediately comes under a scientific system of upbringing, directed by an impossibly hard sort of a scientist who also is writing a treatise on the fourth dimension and incidentally planning to wed Claire on account of her fortune. The only two people who really sympathize with the nature of an affectionate child are the kindly Jack Connelly and the old butler, but little by little she wins her way into the heart of the aunt, who is really more human than she realizes.

For a climax they have the scheming scientist destroy the manuscript of Claire's completed book because he knows it is better than the work he has produced himself. Then he tries to place the blame on the child and is in a fair way to make good his case when the truth is revealed. This clears the way for a happy home with Connelly and the aunt as Marie's parents. In the cast are Jack Richardson, Marion Werner, William Quinn and Georgia Woodthorpe.

Has a Chance at Matinees But Hardly Strong Enough For Average Audience

Box Office Analysis for the Exhibitor.

It is too bad that the conventions of feature production necessitate extending these Baby Marie subjects to five reels, for in shorter length, justice could be done to all of their good qualities and folks would not have a chance to become wearied by an overdose of juvenile entertainment

Baby Marie is a bright youngster and considering the difficulties to be met in providing her with fresh material, the Diando company is doing very well, but that does not alter the essential fact that mature audiences are likely to look for photoplays of more solid substance.

As I have pointed out before, the best chance for these pictures is at matinees when a special effort should be made to attract mothers and their young children. In this instance place some emphasis on there being a circus element in the story and use pictures of Marie with the elephant and the trained dog. Although Sambo hasn't as big a part as he deserves, he is at least mentioned in the cast, which warrants his being included in your advertising along with the star. There is no doubt that folks familiar with the Baby Marie offerings will recall the little pickaninny and be attracted by his presence.

In running this for an evening show, I would make a point of securing a strong supporting program likely to appeal to your men patrons. A good news weekly and a strong slapstick comedy should work in satisfactorily.

A STATE RIGHT PRODUCTION THAT COMES ONCE IN A DECADE

"ONCE TO EVERY MAN"

A screen version of Larry Evans' fighting novel starring
JACK SHERRILL and MABLE WITHEE

We take pleasure in announcing that within one week after our notification to the trade the following territories were sold:

Greater New York, to Merit Film Corporation, 126 West 46th St., New York.
New England States, to the Major Films, Inc., 10 Piedmont St., Boston, Mass.
Michigan, to Arthur S. Hyman Attractions, Film Bldg., Detroit, Mich.
Foreign Rights, to J. Frank Brockliss, Inc., 729 7th Ave., New York City.

These are the deals where contracts were signed and the full purchase price paid down. We have several deposits from buyers in other territories. .

THE REASON WHY

"Has appeal for any sort of a crowd. Holds interest all through. Will be assured a favorable reception in all classes of theaters. A sympathetic story with suspense that during the fight sequences will figure as the most memorable passages in films. A promising box office proposition. You don't need to worry about folks not liking the picture."—*Wid's Daily.*

"It's a stand-up-and-fight picture, a type of entertainment that will interest every class of screen followers. The best possible measure of entertainment."—*Moving Picture World.*

"'ONCE TO EVERY MAN,' the Frohman Amusement Corporation's latest special, carries a punch in each reel with a knockout wallop in the final episode. A clean, wholesome photo-drama that will thrill and entertain all and offend none."—*New York Review.*

"The exhibitors and 'fans' alike will vote this an excellent screen entertainment. Particularly impressive in its human interest."—*New York Telegraph.*

"'ONCE TO EVERY MAN,' a strong Frohman super feature. Should meet with the approval of the picture loving public and divulge itself as a lucrative morsel for exhibitors. The picture should be billed as a very special feature."—*Exhibitor's Trade Review.*

"It was worth a long wait to receive 'ONCE TO EVERY MAN.' One of the best 'fighting' pictures ever turned out. Starts with a fight and ends with one—with many 'punches' in between. One of these virile stories based on the elements of struggle, one of the surest fundamentals that a picture could have. The fights in 'ONCE TO EVERY MAN' have never been equalled on the films."—*Motion Picture News.*

"'ONCE TO EVERY MAN' is a picture that is all fight, fight split 50-50 between mental and physical states. Before long you are fighting with Jack Sherrill—doing the battle with his enemies just as he is doing the battles with them. You thrill to his every action."—*Photoplay Magazine.*

AND OUR REVIEW

We guarantee this a smashing production that will repeat more often than any picture made in years.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, *President*

Times Building, New York

-:- -:- Some Short Subjects -:- -:-

Exhibitors on the lookout for good short stuff have much to choose from in the way of worth while material, these days, more in fact, of a genuinely educational and artistic value than in the period of concentration on one and two reel releases.

With a tendency toward larger theaters and a program calculated to entertain critical audiences, the necessity for strong single reels is increasing, and from my observation during the past few weeks, it appears that a number of producers are ready to supply the demand for films of a superior calibre.

The Outing-Chester pictures have always stood high in public favor, owing to the excellent choice of subjects and the artistic discrimination displayed in presenting attractive bits of nature in a manner that gives the spectator the impression of being on the spot.

Mr. Chester's recent deal with the First National Exhibitor's Circuit, whereby he has agreed to furnish 52 reels a year, opens a new market for his product, which certainly is worth the serious consideration of exhibitors who have a place for intelligently presented scenics and educationals.

The other day I saw three of the coming Outing-Chester releases and they certainly were up to the standard in subject matter, lightings, photography and camera work. In addition to that, they profit by cleverly written sub-titles for which Katharine Hilliker is responsible. Properly projected and given the right sort of a musical accompaniment, these single reels are bound to prove a genuine attraction, especially in theaters of the first class.

"From Scales to Antlers" was taken on the Atikamek river in Northwestern Quebec and contains a series of scenes that will make the sportsman long for a chance to lock his office door, pack up his gun and fishing rod, and head for the beautiful wilds of an unspoiled country. There is fishing and there is hunting in the course of the river trip, and as a climax, the cameraman caught some remarkable shots of a family of moose.

Another of the coming Chester films is titled, "Ballahooing on the Anarika", and concerns the iron and wood camps in far away British Guiana, South America. In point of unusual qualities, this is the most striking of the three releases, showing how the giant trees are felled and dragged through the nearly impassable forest to the Essiquibo river, down which they are floated to the place of shipment.
This is altogether an exceedingly fine issue, which has an educational as well as an artistic value.

"Teddy Birds", another of the Outing-Chester films, was photographed for the most part on the southern coast preserves at the time of a visit made by the late Colonel Roosevelt. Along with a series of effective pictures of a large flock of "feathered Americans", as they are called, the picture possesses a human quality in indicating how American boys are being taught to hunt birds with a camera rather than with a gun. This strikes me as being an interesting film for both old and young and one likely to have a particularly beneficial influence on children.

Other scenics which are meeting with great favor in the better class of New York theaters, are those produced by Robert Bruce and released by the Educational Film Corp. Mr. Bruce's films are characterized by unusual photographic effects which never fail to suggest the atmosphere of the country depicted.

Also, a number of his recent releases, among them "The Wanderer and Whoozit" and "The Little High Horse", profit considerably by the introduction in a conspicuous way, of the horse and dog that accompanied him on his travels. Mr. Bruce gets touches of nature in all its poetic charm, such as only a true artist and nature lover could obtain. His choice of angles for the shooting of scenes and his presentation of small incidents accompanying life in the wilds, tend to give his work added distinction.

If you have a good orchestra with a conductor that realizes the value of musical effects, these films should act as an inspiration for his best work.

Whatever the development of the Prizma Natural Color Pictures may be, they offer at the present time a real novelty in screen presentation. Thus far the subjects selected have been well varied, to show the process at its best.

There have been many experiments with colored film since the days of Kinemacolor, some of them reasonably successful, but generally proving defective in an essential way, or too expensive to be commercially feasible. Whether or not Prizma will prove a real solution of this color photography problem remains to be seen, but it is apparent that the process produces a very beautiful film, which in coloring and lightings will stand comparison with anything hertofore marketed.

One of the recent releases shown to an obviously appreciative audience at the Rivoli, presented a gorgeous collection of gowns, bringing out the tone values of their colored texture. For an audience of women, this film is especially appealing. Equally fine, in a quite different way is the Prizma film showing a series of Italian fountains and waterfalls in all their shimmering beauty.

Probably the Prizma process has not been thoroughly tested in scenes presenting fast action, but it certainly is superior in the treatment of the subjects thus far selected.

Several of the producing companies are maintaining a fair average in their comedy releases. Paramount's Mack Sennett films seldom fail to brighten a program, whereas the Pathe Harold Lloyd comedies, are going well in New York houses. For a certain type of theater, the Mutt and Jeff cartoons, produced by Fox, are certain to get laughs, and among other pictures released from week to week, it is not difficult to find something of good humorous quality, if you follow the market closely.

RELEASED FEBRUARY TWENTY/FOURTH

LESTER PARK PRESENTS

LILLIAN WALKER

IN

"the love hunger"

DIRECTED BY WILLIAM P. S. EARLE

ADAPTED FROM THE NOVEL

fran

BY JOHN BRECKENRIDGE ELLIS UNDER ARRANGEMENT WITH BOBBS-MERRILL CO. DISTRIBUTED BY THE W.W. HODKINSON CORPORATION, THRU PATHE EXCHANGE INC.

Fight Scenes a Big Factor in Putting Across a Heart Interest Story

Jack Sherrill and Mabel Withee in
"ONCE TO EVERY MAN"
Frohman Amusement Co.—State Rights.

DIRECTOR ..... T. Hayes Hunter.
AUTHOR ..... Larry Evans.
SCENARIO BY ..... Anthony Paul Kelly.
CAMERAMAN ..... Ernest G. Palmer.
ART TITLES BY .....Ferdinand P. Earle.
AS A WHOLE ..... Holds interest all through; good production with strong heart appeal; prize fight scenes looks like the real thing.
STORY ..... Adaptation of Larry Evans' novel which first appeared in serial form in the Metropolitan Magazine.
DIRECTION ..... Gets full value out of sympathetic qualities of story and fight sequences.
PHOTOGRAPHY ..... Clear and effective in revealing beauty of Saranac scenery.
LIGHTINGS ..... Many of them truly artistic, varied and atmospheric.
CAMERA WORK ..... Composition of scenes satisfactory.
STAR ..... Sherrill acts with sincerity and shows up to advantage in the prize ring; Mabel Withee does all that is required in character of country girl.
SUPPORT ..... Eddy Kelly right at home in part of pugilist; Roy Applegate and others first rate.
EXTERIORS ..... Most of them taken at Saranac.
INTERIORS .....Suit the story.
DETAIL ..... Action at prize fight shown with commendable exactness; art titles add to tone of production.
CHARACTER OF STORY ..... Nothing to offend.
LENGTH OF PRODUCTION .... About 6,000 feet.

Considered in their entirety these six reels hold together admirably. They comprise an interesting photoplay, sufficiently general in its appeal to assure a favorable reception in all classes of theaters. The story is not big, but it is sympathetic and contains a valuable element of suspense during the fight sequences, which probably, in the opinion of most of your folks, will figure as the most memorable passages in film.

Ring battles on the screen are not a novelty. They have been depicted with varying success by many producers, but more often than not in an episodic fashion and in a way that does not permit of any doubt about the outcome. It is usually a foregone conclusion that the hero will deliver a knock-out blow without serious opposition.

In this instance no one need question the eventual triumph of Jack Sherrill when he is up against the lightweight champion, but they manage to keep at least a semblance of uncertainty by making the contender for the title a victim of the treachery of the camp cook, who is bribed to poison his food. During the first few rounds the audience sees the plucky pugilist growing weaker and weaker with no apparent chance of a come-back.

The cause of his sudden physical awakening from the stupor of drugs is more sentimental than probable, but it is the kind of thing that the average crowd will like. A token from his sweetheart, delivered at the ringside by the old letter carrier from his home town, is made accountable for Jack's sudden burst of speed which his opponent can't check. Altogether, these scenes were expertly directed, in use of the crowd of fight fans and in realistic detail accompanying the ring encounter. Jack Sherrill and Roy Applegate mix things up quite like professionals.

Earlier reels center the interest in the romance between Sherrill and Mabel Withee, who live in a lumber camp community. Jack's father died of drink, and the son shows an inclination to follow the parental example. The villagers regard him as a hopeless no-account, but Mabel believes she can save him if only he will leave booze alone. The boy, having promised to keep his seat on the water wagon, sticks tight, although appearances are against him.

On several occasions, the girl, guided by circumstantial evidence, concludes that Jack has been drinking and finally throws him over, which accounts for the youth's decision to go to New York and prove that he is not a quitter. In the old days, when village boys together, Sherrill was able to whip the man who had come to hold the lightweight title, and he is confident of his ability to repeat the performance.

We follow the youth through his period of training, culminating in his ring triumph, his return to the village where the girl is waiting to greet him and finally his abandonment of a puglist's career that he may become an aviator with the American forces in France.

There is a certain simple sincerity about the story and the characterization, which, in combination with a first class production, makes the picture effective.

Has Appeal For Any Sort of a Crowd. Advertise to Get Them in

Box Office Analysis for the Exhibitor.

This impresses me as being a promising box office proposition. You don't need to worry about folks not liking the picture if you can get them in, which shouldn't be very difficult if you attend to your exploitation in the right way.

"Once to Every Man" has distinct advantages as a title, first in that it will revive memories of Larry Evans' story, published in the Metropolitan Magazine before it came out in book form and second because it opens the way for catchy advertising. Be sure to connect the picture with the original story and use the name of Anthony Paul Kelly as the scenario writer, for fans who keep posted on the output of directors and authors may recall some of Mr. Kelly's other works.

Fight stuff is always popular in films and it occupies such a conspicuous place in this that you are warranted in making it the dominant point of your advertising. Get stills for your lobby showing Jack Sherrill winning the championship and to cover the other angle of the story, display pictures of Sherrill and Mabel Withee against a picturesque background of Saranac country.

"The great opportunity in life comes 'Once to Every Man.' Have you realized yours? See how Jack Sherrill fights his way to the top", might do for a catchline, or "He beat booze first; then he knocked out the lightweight champion of the world and grasped the chance that comes 'Once to Every Man.' See Jack Sherrill in the screen version of Larry Evans' famous story."

THE CREAM OF THE "SHORT REEL" SUBJECTS IS PRODUCED BY US

Why not feature "The High Spots" in your Electric lights: as do the larger theatres; and take advantage of the added prestige our pictures give any theatre.

Begin doing this with our three current releases: **A BRUCE SCENIC** entitled **"THE WANDERER AND THE WHOZITT."**

And with **"WASHINGTON'S SKY PATROL"** (the greatest aeroplane picture ever filmed). Also **PHOTOPLAY MAGAZINE SCREEN SUPPLEMENT** (Little Journeys in Filmland.)

I personally guarantee these three pictures worthy of your electric light signs—Try it.

E. W. Hammons

Vice-Pres. and Gen'l Mgr.

Book through your nearest Educational Exchange

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Star Gives Beautifully Impressive Performance in Superior Production

Nazimova in
"OUT OF THE FOG"
Nazimova Prod.—Metro

DIRECTOR.....Albert Capellani
PERSONAL SUPERVISION OF.....Maxwell Karger
AUTHOR.....H. Austin Adams
SCENARIO BY.....June Mathis and Albert Capellani
CAMERAMAN.....Eugene Gaudio
AS A WHOLE.....Impressive picture finely produced and superbly acted.
STORY.....Adaptation of stage play; makes excellent material for the star.
DIRECTION.....Always successful in giving a tone of reality to the film.
PHOTOGRAPHY.....Clear and at times artistic
LIGHTINGS.....Excellent in bringing out Nazimova's eloquent facial expressions; some attractive effects.
CAMERA WORK.....Very good
STAR.....One of the best screen performances she has ever given in a role of strong sympathetic and dramatic quality.
SUPPORT.....Henry Harmon supplies telling characterization as the father, Charles Bryant and others contribute to a uniformly well acted production.
EXTERIORS.....Most of them on rocky lighthouse island.
INTERIORS.....Nothing wrong, except when a backdrop is used to represent an exterior as seen through a window.
DETAIL.....Preserves atmosphere of the story
CHARACTER OF STORY.....Won't offend
LENGTH OF PRODUCTION.....About 7,000 feet

Under the title "Ception Shoals," this drama was presented on the stage with Nazimova as the star. Despite the excellence of her acting, the play was not numbered among her pronounced successes, which makes it all the more noteworthy that in picture form it should come through as one of the finest of the Russian actress' productions.

It happens that the story is particularly suited to screen needs and provides the star with the type of character that she can draw with perfect conviction, irrespective of dialogue. There are moments in this picture revealing Nazimova's art at its most inspired heights. As the grief-stricken woman driven mad by the death of her lover and the cruelty of her fanatical brother, her indication of a tortured soul is moving to the last degree. Also, as the daughter brought up in ignorance of life and people, Nazimova portrays the wildness of the lonely child with a contagious spirit that makes the appeal of her misery all the more impressive, when she thinks she has lost the man who opened her eyes to romance and reality.

Unlike the play, the close of the picture is not tragic, although the dramatic scenes showing the girl on the verge of madness are retained. The conclusion follows the last act of the play faithfully, except that instead of killing herself, the girl is saved by the man for whom she has longed so pitifully. This character, Philip Blake, is sincerely interpreted by Charles Bryant, whereas the screen has had few more thoroughly artistic portrayals than that of Henry Harmon as the old lighthouse keeper, who believes it is his religious duty to stamp all happiness out of the lives of his sister, who made one false step and the daughter who survives her.

The first two reels are somewhat in the nature of a prologue, opening in a New England fishing village on the night of a storm which wrecks the boat in which Nazimova's lover has set to sea. The body is washed to shore the following morning and when the girl's secret is revealed to her brother, he declares that the rest of her life must be spent in sacrificial penitence. In order to carry through his purpose he takes her to the lonely 'Ception Shoals lighthouse where the child is born.

The mother kills herself, after which there is a lapse of twenty years. Nazimova appears as the grown daughter totally ignorant of life and not even permitted to wear feminine attire. Fate brings Philip Blake to the lonely island where he is forced to remain because a woman on his yacht becomes a mother and must be cared for at the lighthouse. Passages bearing upon the awakening of the girl's mind and the first flush of emotion aroused by the man, are beautifully handled. Then comes the separation, the months of waiting during which the lighthouse keeper intercepts letters from Blake and impresses upon the girl's mind that she is going mad, as had her mother.

When Blake does return, he is met by the old fanatic with the assertion that Faith is dead, whereas in reality she has been secreted in the lighthouse tower. The picture is worked up to a powerful climax before the conclusion, which is far more satisfactory to the average audience than that reached in the play. Tom Blake, figuring prominently in the final reel, is among those deserving of mention in an altogether excellent cast.

Something Worth While for the Most Critical Element in Your Community

Box Office Analysis for the Exhibitor.

By all means get this, feeling certain that it is exceptionally suited to audiences of the better class. In some roles there is no finer screen actress than Nazimova, and with each picture her hold is becoming stronger with regular fans, also with theatergoers who are interested in truly artistic screen impersonations.

This picture is so far out of the ordinary in its possession of artistic qualities that I would make a special appeal to the most critical element in your community. Probably most of them did not see "'Ception Shoals" on the stage, but that need not make any material difference in exciting interest, because the reputation of Nazimova is enough in itself and in this she has a role peculiarly well suited to her personality.

"Out of the Fog" is a better advertising title than "'Ception Shoals," but I would be careful to mention that the film is an adaptation of the stage play in which Nazimova also starred. With high class offerings such as this, it seems wise to keep the exploitation on dignified lines. Your lobby display may be made simple and yet impressive by the use of some really fine portrait of the star and the placing of stills in effective positions.

Go after increased newspaper space on the strength of Nazimova's prestige and it wouldn't do any harm to invite your dramatic editors to compare the screen interpretation with the stage characterization.

IMPORTANT NOTICE

I hereby notify all producers, distributors, and exhibitors of motion pictures, and any persons, firms or corporations intending to enter in any branch of said business, that I hold a contract between Charles Ray, a motion picture star, and myself, a motion picture producer, under which I am entitled to receive the exclusive services of Charles Ray from August 21, 1919 to August 21, 1920.

I understand that certain producers are seeking to secure the services of Charles Ray for the period named, and are offering him inducements to make contracts with them, for said period; and I hereby notify all producers, distributors and exhibitors, that I intend to protect my interests in said contract with Charles Ray, and my property right in his services, to the fullest extent allowed me by the courts, not only by injunction against his employment and against the exhibition of pictures in which he has taken part, but further, by holding any person, firm or corporation contracting or seeking to contract with Charles Ray for the period above stated, for all damages or interests that I may be deprived of through any breach of contract on his part, or any interference with his contract with me.

(Signed) THOMAS H. INCE

Culver City, California,
January eighteenth,
Nineteen hundred
Nineteen.

"BACK FROM HELL"

By Carl Laemmle, President of the Universal Film Manufacturing Company

THE name "Universal" has come back.

During the program days it stood for all that was greatest and best in moving pictures.

Then came a period when everybody was so star-mad that the name "Universal" was held in scorn as meaning "nothing but short program stuff."

Following this came our uphill fight to get our goods back into the finer theaters. To make the fight easier and get away from the name "Universal," for the time we adopted the name "Jewel," and used it on none but fine pictures. We quickly established the "Jewel" brand as a positive insurance of good quality.

Our next step was to bring back the name "Universal." To accomplish this, we started our "Universal Special Attractions." We picked them and chose them with extreme care. We rejected many an expensive picture because it was not good enough to bear the name. Those that could not be saved by being remade in part or whole are on the shelf and will remain there!

The trade now recognizes the fact that, as an exhibitor said recently, "the Universal has shown a greater improvement in quality during the past year than any concern in the picture business."

Week after week, month after month, we have produced pictures which have had the almost unanimous approval of the exhibitors, the critics and the fans. Month after month we have demonstrated the fact that we **DO** know how to produce the finer sort of pictures. Month after month we have watched the slow awakening of exhibitors to the fact that no theatre on God's green earth is too high class to use Jewels or Universal Special Attractions as their chief drawing cards.

Now, pay attention to this:

The Universal has gone through hell in more ways than one—but it has come back! It doesn't even smell of the brimstone any more.

The Universal never, in all its history, made such high-class pictures as it is now releasing under the Jewel and Universal Special Attractions. We are hitting the bullseye of quality more regularly than any company that I know of—and we are permitting the exhibitors to buy our pictures instead of begging them to do so.

We will soon raise our prices on Jewels and on Universal Special Attractions. We will also raise our prices on serials and on news reels. First, because they are worth more than we have been asking. Second, because exhibitors are paying more for pictures not nearly so reliable. Third, because we need the money.

So, in spite of our former reputation of "making only short program stuff," which gave us a black eye for a long time; and in spite of low rental prices, which automatically classed our pictures with junk; and in spite of taxes and influenza, which not only blacked our other eye but also kicked us in the pit of the tummy—

In spite of all these little journeys in hell, we are right side up with care—feeling better, smiling now and then, and making the best pictures that we know how; and when they're not right, they're shelved!

If you've ever been away, you know how good it feels to be back! And that's just where we are—back on the top side, where we belong!

HENRY LEHRMAN

PRODUCER OF EVERY

SUNSHINE COMEDY

TO DATE

ANNOUNCES

Twelve Two-Reel Comedies

Under the Same Name of

LEHRMAN COMEDIES

LOS ANGELES
CALIFORNIA

Building of Army Serial Goes Into Cantonment Work With Much Detail

W. W. Hodkinson presents
"MADE IN AMERICA"
W. W. Hodkinson, Dist.—Pathe.

DIRECTOR ..... Ashley Miller.
SCENARIO BY ..... Katharine Hilliker.
CAMERAMAN ..... James Hutchinson.
AS A WHOLE ..... Production showing the creation of the American army, released in eight single reel installments.
STORY ..... Slight narrative designed to give personal interest to scenes in training camps.
DIRECTION ..... Successful in getting convincing presentation of the life of an American soldier from the time the draft law went into effect.
PHOTOGRAPHY ..... Most of it passable.
LIGHTINGS ..... Conventional, except in sequences showing trench warfare at night which are disappointing.
PLAYERS ..... Philip Sanford as a disgruntled soldier, responsible for welcome bits of humor; Edward Burns, manly in role of enthusiastic patriot; others meet demands of the story.
EXTERIORS ..... Largely camp scenes.
INTERIORS ..... Show buildings occupied by the army.
DETAIL ..... Much of it dealing with the training of recruits.
CHARACTER OF PRODUCTION .... Should entertain those still interested in army life.
LENGTH ..... Eight reels of approximately 1,000 feet each.

It's too bad that this picture was not completed months ago, for at the time that the processes of the draft law were of distinct personal interest to practically every American family, it would have carried an appeal which of necessity is materially lessened in peace times.

Produced in co-operation with the United States Government; through the Division of Films, it is, of course, authentic, and more complete in detail than the work of an individual concern could be in dealing with a subject of this kind.

The idea of making a serial out of the processes of the draft law and the conversion of ordinary citizens into soldiers, was novel, and no doubt would have proved highly satisfactory to exhibitors had the war continued. Now, the reception of these reels as a drawing element in a program is problematical, but even if they don't justify feature prominence I can see no reason why the releases shouldn't occupy a place on many programs. They concern events so recent in the life of the country, and are so exhaustive in their treatment of the subject, that most folks should be entertained during the brief time required to run a single reel installment.

As might be expected, there is quite a bit of repetition in the scenes presenting life in cantonments, the drilling of the raw recruits, the more advanced classes for partially trained soldiers, then the development of the men prior to actual service. But this repetition in no way dimishes the value of the films, in that they are designed to be shown at weekly intervals to audiences not likely to remember each incident previously presented.

The reels are given individual titles, such as "Nine Million Answer", "The Rookie", "The Victory Army In the Making", "Building the Soldier", "The Hated K. P.", "Over Seas to Victory" and "Forward, Ever Forward". A fragile story, introducing characters drawn from two typical families, is made a connecting link between the installments, and is a value in giving a personal touch that the production must otherwise lack.

Starting with President Wilson's signing of the draft bill, they show how it is received by two patriotic brothers on the one hand and a resentful "kicker" on the other. The drawing of the ballots is depicted in detail, then the operation of the local draft boards, the selection and the summoning of the men, their entrainment for cantonments and the systematic manner in which they are transformed from citizens into soldiers.

Philip Sanford, the confirmed grouch, and Edward Burns, the youth delighted at the opportunity to serve his country, go through the mill together, one complaining about everything he is asked to do, the other taking it all with a smile. There is quite a bit of humor in the characterization of Sanford, who finally is converted as a thorough-going patriot whose reward is the love of Burns' sister.

Probably the least effective part of the production is that purporting to represent actual warfare in France where the elder of the two brothers is shown as a member of the American Army.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn—
"The Brand" by Rex Beach

Should Interest Most Audiences Even in Peace Times

Box Office Analysis for the Exhibitor.

W. W. Hodkinson presents

"MADE IN AMERICA"

W. W. Hodkinson, Dist.—Pathe.

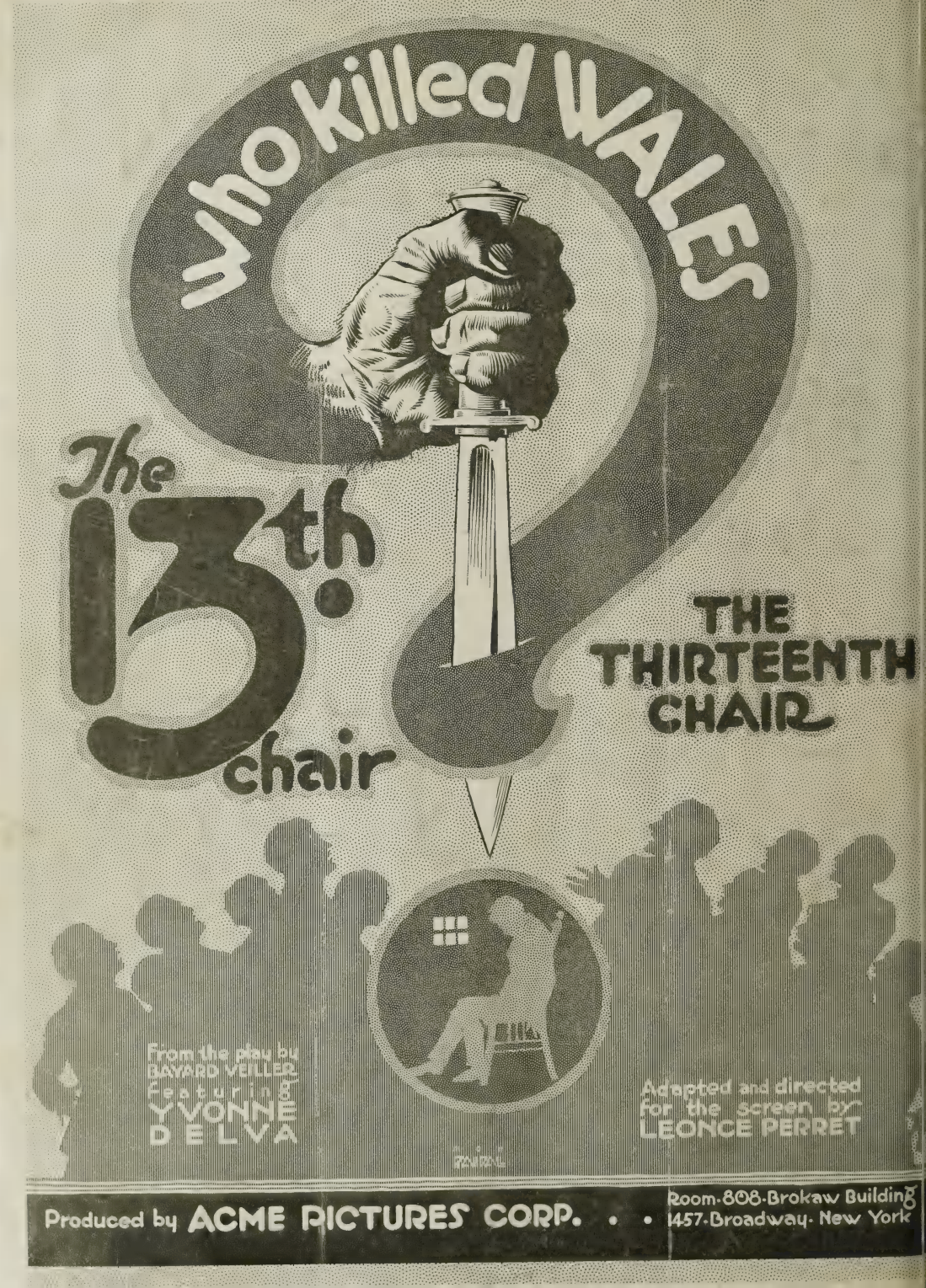
As a feature production this probably wouldn't do, but as a series of single reels, which you may present at weekly intervals without interfering with the remainder of your program, there is a chance for the "Made In America" films proving a valuable addition to your bill.

There have been war pictures in abundance, but it is doubtful if any production has gone so thoroughly into the processes used to build an American army of close to four million men. This is history now, but the kind of history that has left its mark on every community, however small, and in so doing, undoubtedly has created a personal interest in a subject of this character.

In exploiting these reels, I would emphasize the fact that they were made with the co-operation of the United States Government and that they are unique in comprising the first army serial. Also, play upon the fact that like all serials they contain a "continued in our next" story, introducing a love element and some natural comedy. As a matter of fact, the story occupies a subordinate place in the production, but even so it is worth mentioning.

It strikes me that a wise selection of stills for lobby display would include some of the more striking scenes of cantonment life along with other pictures calculated to reveal the personal elements in the narrative. You might also use some memorable statements concerning the army, quoted from addresses by President Wilson, or possibly Secretary Baker. For a catchline try something like, "If you want to know how the United States raised an army of almost four million men in a few months, see the remarkable serial, 'Made In America'."

SELECT SP PICTURES
LEWIS J. SELZNICK
presents
CONSTANCE
TALMADGE
in
"ROMANCE
and
ARABELLA"
BY WILLIAM J. HURLBUT
Scenario by Edith Kennedy
Directed by WALTER EDWARDS


Who Killed WALES
The 13th chair
THE THIRTEENTH CHAIR
From the play by BAYARD VEILLER
Featuring YVONNE DELVA
Adapted and directed for the screen by LEONCE PERRET
Produced by ACME PICTURES CORP.
Room-808-Brokaw Building
1457-Broadway-New York

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. VII, No. 45 Sunday, February 16, 1919. Price 25 cents

A POSITIVE SUCCESS for YOU

Made In America

A Thrilling Series In Eight Episodes

The New York Herald Says:

It will interest every returning hero, his family and his friends for the next two years, because it visualizes almost every interesting detail of his career in the service and answers practically every question that may be asked of him as to how he lived while playing his part in the greatest of war dramas.

Made In America has a Guaranteed Audience now of 4,000,000 Doughboys. Released To-day %%%%

Produced and Directed by

Ashley Miller

Produced with the Cooperation of the United States Government

Published and Distributed by

W. W. Hodkinson Corpo

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THOS. H. INCE

Presents

"THE FALSE FACES"

with Henry Walthall

By Louis Joseph Vance. Directed by Irvin V. Willat

A Paramount-Artcraft Special

The Lone Wolf "Goes Straight"

THOMAS H. INCE with his amazing genius has made this great Saturday Evening Post novel into the tensest melodrama of his career.

Louis Joseph Vance's famous crook is fighting master criminals now—on a blazing trail of thrills.

Watch for this one. Note the reviews. See it yourself.

Whatever you do with other pictures, by the sacred shades of showmanship, don't let this Thomas H. Ince masterpiece get away from you until you've cleaned up with it.

It's good for double your longest run.

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VII. No. 45. Sunday, February 16, 1919. Price 25c.

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Features Reviewed

Ethel Clayton in ..... MAGGIE PEPPER
Paramount ..... Page 3

Tom Mix in ..... HELL ROARIN' REFORM
Fox ..... Page 5

Enid Bennett in .... HAPPY THOUGH MARRIED
Paramount ..... Page 7

June Elvidge in ..... THE MORAL DEADLINE
World ..... Page 9

Peggy Hyland in THE GIRL WITH NO REGRETS
Fox ..... Page 11

Monroe Salisbury in . THE MILLIONAIRE PIRATE
Bluebird ..... Page 13

Kitty Gordon in ..... MANDARIN'S GOLD
World ..... Page 15

Henry. B. Walthall in
THE LONG LANE'S TURNING
National-Robertson-Cole-Exhibitors Mutual
Page 17

Geraldine Farrar in ..... SHADOWS
Goldwyn ..... Page 19

Alice Joyce in ..... THE LION AND THE MOUSE
Vitagraph ..... Page 23

News of the Week in Headlines

Monday

Arthur S. Kane, Select, leaves for six weeks trip to exchanges.

Charles S. Hart announces Division of Films to close in 60 days.

Tuesday

McAdoo not to give entire time to "Big Four."

Albert Capellani leaves Metro. Will feature June Caprice and Creighton Hale in a series.

Famous Players secures "Secret Service."

Mary Pickford to work in Brunton studio.

Thursday

Roxy announces he will not direct productions for his new company, but will supervise.

St. Louis showmen organize to fight the Greater Amusement Co.

Film thefts result in two arrests in New York, and one in Philadelphia, F. I. L. M. Club active in prosecution.

"Big Four" will have distribution headquarters in New York.

Hampton Del Ruth joins Fox and will make comedies on Coast.

Seattle theaters reopen.

Dr. A. H. Shields arrested on charge of selling stock in fraudulent film concern in Chicago.

Hildinger Enterprise to erect 3,000 seat house in Trenton, N. J.

Friday

Famous to star Ethel, John and Lionel Barrymore in "Peter Ibbettson." First time they have ever worked together.

Many important productions secured by Vitagraph in purchase of Kalem and Lubin properties.

Dennis O'Brien, counsel for Mary Pickford and "Doug" Fairbanks, returned from Coast.

J. Frank Brockliss arrived from London.

Herbert Blache follows Capellani in directing Nazimova.

Triangle to re-issue Keystone comedies.

Hearst cartoons to be released through Educational.

Saturday.

Sunday shows seem certain in Indiana.

New York exhibitors called to meet at Syracuse on February 26.

Select to open branches throughout Canada.

G. W. Bradenburg, Philadelphia, exchange man, released after hearing on charge of receiving stolen film.

Signs removed from offices leased for Stanley Booking Office on 42d street, New York.

Lenine and Trotzky

By Carl Laemmle, President of the Universal Film Manufacturing Company

LENINE and Trotzky worked together as thick as thieves and raised merryell with Russia.

Then they fell out, and Trotzky arrested Lenine and threw him into a cell with permission to bite the iron bars till he wore his teeth out. It's a tragedy in one way—a comedy in another.

The moving picture business has been exploited by its Lenines and its Trotzkys in much the same manner as poor Russia. Stars were stolen, directors were encouraged to break contracts; principle was forgotten; decency was kicked in the pants. For several years the star craze has been the direct cause of a mad orgy of dishonorable practices.

The exhibitor has paid for it. He has paid for it, not only in higher rental prices, but he has paid even more in showing poor pictures. He does not realize the latter so quickly as the former, because when he pays a high rental price he sees the money going out but when he shows stars instead of pictures he gradually kills public interest in his theatre and, because it is gradual, he does not grasp it immediately. It is none the less fatal in the end.

It's a funny thing, but if you'll look back over your own life you'll find that every time you monkeyed with principle you only made a monkey of yourself. The same thing is true of the men who have practised unprincipled things in the moving picture business. They have apparently prospered for a time, but they have made monkeys of themselves in the long run.

Many and many an attempt has been made to corner the business, but it has resulted in cornering the men who tried it, every time!

The Universal is just old-fashioned enough to believe that our business consists of making the best pictures we know how—in other words, sawing wood. That's what we have been doing all the time. We have never stolen stars nor directors nor spent time watering stock.

One of the results of this "old-fashioned" policy is that "the Universal has shown greater improvement in quality than any other concern in the business" Rapidly, the big exhibitors who would not use our features a few months ago, because we had no high-priced stars, are using our Jewels and our Universal Special Attractions and are finding that they are **restoring public interest** in their theatres by means of **good Pictures.**

Naturally, we are delighted. It has given the whole Universal organization new pep, new enthusiasm, a brand new spirit—and our constantly good pictures are getting better and better and better.

We are making the kind of pictures that the finest houses in the world need. We are making the kind of pictures that will bring you a steady NET PROFIT, and when it comes right down to brass tacks that's all we've got to offer you. Money-making pictures and nothing else.

Let the Lenines and the Trotzkys throw each other into jail or bankruptcy or anything else, but don't let them make a Russia out of your business. Build on the rock of constantly good pictures, not on the shifting sands of a star-craze. Then you won't care a tinker's dam who steals who's star because your business will be insured against theft, scraps of paper, busted agreements and anything else that's bad!

Screen Version of Famous Stage Play Has Comedy and Heart Interest Elements.

Ethel Clayton in

"MAGGIE PEPPER"

Paramount.

DIRECTOR ..... Chester Withey.
AUTHOR ..... Charles Klein.
SCENARIO BY ..... Gardner Hunting.
CAMERAMAN ..... David Abel.
AS WHOLE ..... Most of the characters seem human and there is a fair combination of drama and comedy.
STORY ..... Adaptation of Charles Klein's stage play in which Rose Stahl starred a number of years ago; many of the qualities of the original work are successfully transferred to the screen. .....
DIRECTION ..... Gives a tone of reality to most of the action; registers some telling bits of characterization.
PHOTOGRAPHY ..... Clear.
LIGHTINGS ..... Generally good on players.
CAMERA WORK ..... No demand for anything unusual.
STAR ..... Gives true impersonation of shop girl character, looks well and should attract.
SUPPORT ..... Elliott Dexter excellent as leading man; Tully Marshall makes convincing thief; Winifred Greenwood among others who score in well balanced cast.
EXTERIORS ..... Not often required.
INTERIORS ..... Always in keeping with the story.
DETAIL ..... Sub-titles a strong factor in putting over comedy; department store atmosphere well suggested.
CHARACTER OF STORY ..... Wholesome.
LENGTH OF PRODUCTION ..... 4,426 feet.

It is a number of years since Rose Stahl appeared on the stage with marked success in Charles Klein's "Maggie Pepper," a play which will be remembered for its humorous and human treatment of department store characters. In its own particular way, this comedy has never been excelled.

To state that the picture contains as many laughs as the stage would not be entirely true, because the dialogue was a really important factor in the presentation of the character of Maggie Pepper. The slang, handled so effectively by Miss Stahl, can be suggested, but not given its full value in picture sub-titles. Then, although there is nothing really lacking in Ethel Clayton's interpretation of Maggie, her portrayal fails to leave the marked impression created by the original performance.

Forgetting comparisons, however, this comes through satisfactorily as screen entertainment possessing sympathetic qualities in the story of the resourceful salesgirl. The cast seen in support of the star has much to do with the success of the film. Elliott Dexter, for example, on account of his manly presence and sincere manner, is an ideal type of the department store owner whose first meeting with Maggie, unaware of his identity, provides one of the best comedy interludes in the story.

Then there is Tully Marshall, supplying an inimitable sketch of a crook. Raymond Hatton makes a lot out of a small part, as the Hebrew salesman who pursues Maggie with his attentions, whereas the child is capably presented by Edna Mae Wilson, while Winifred Greenwood has no difficulty in making the shoplifting mother appear true to type.

The situation at the opening of the film shows Maggie spending much of her small income on the support of Mae, the child of her dead brother. Presently the little girl's mother, who has a jail record herself, and has married a thief, claims the little girl, whom Maggie is obliged to relinquish, however much she may fear the consequences.

Tully Marshall and Winifred Greenwood immediately set about training the child to become a pickpocket, and sometime later, operating in conjunction with her mother, Mae and the woman are both caught by the detective of the store in which Maggie is employed. She is able to secure the release of the girl, but the mother is sent to jail..

Most of the plot either traces the career of the two thieves, or follows the romance which springs up between Maggie, promoted to a place of high responsibility in the store, and Elliott Dexter, the young owner who recognizes the worth of his employee. There is a touch of melodrama toward the close, but it does not alter the real character of the picture, which is a comedy romance of department store life.

Should Go Across Easily on Account of Popularity of the Original "Maggie Pepper"

Box Office Analysis for the Exhibitor.

This should be easy to put over on account of the fame of the play from which it is taken, combined with the drawing power of the star. It isn't an extraordinary film, but it is easily good enough to justify your running it with confidence that it won't miss fire.

In case your folks have forgotten "Maggie Pepper," call their attention to the history of the famous play, written by the playwright who lost his life on the Lusitania and first acted by Rose Stahl at the Harris Theatre in 1911. After the New York engagement, it visited almost every town of any consequence. If it was presented in your locality, I would look up the date and mention the performance.

Film producers, as well as editors of popular magazines, are finding that stories dealing with every day commercial life generally take well.

Like O'Henry stories, and more recently those of Edna Ferber, this has the qualities which should appeal to the great middle class, because it concerns incidents with which they are familiar and possesses a natural vein of humor. You might even refer to it as the most human comedy of department store life ever written. This may be a slight exaggeration, but it is justifiable for advertising purposes.

In going after newspaper space, don't forget to mention Charles Klein as the author, and possibly you may be able to persuade your editors to devote a paragraph or two to recounting the tragic end of the playwright. Naturally, Ethel Clayton will receive the main place in your pictorial display, but don't ignore either Elliott Dexter or Tully Marshall, both of whom are in high favor with picture fans.

Outdraws Chaplin in "Shoulder Arms"

Listen to Bill Swanson -----

Address All Company Correspondence to the Company

AMERICAN THEATRE
The Largest and Handsomest Exclusive Motion Picture Theatre in World
3,000 Seats
LIBERTY THEATRE
1,000 Seats
STRAND THEATRE
1,200 Seats
Salt Lake City

OFFICE: American Theatre

MAJ[illegible]
Grand Junction, Colo.

GRAND THEATRE
Pueblo, Colo.

Swanson Theatre Circuit

Incorporated
Capital $750,000
W. H. Swanson, Pres.-Treas.
Salt Lake City, Utah.

January 25th, 1919

Mr. Ben F. Rosenberg, Mgr.,
Metro Pictures Corporation,
14 Post Office Place,
City.

Dear Sir:-

Rarely, if ever, do I endeavor to commend or recommend or comment upon pictures for the benefit of the trade of for the purpose of eulogizing producers, but inas much as your picture, Nazimova in "EYE FOR EYE" has proven such an exceptional, out of the ordinary picture, and its drawing power so tremendously out of the ordinary, as was proven by the record breaking attendance for the past four days in this theatre, that I feel justified in acquainting all other exhibitors with the fact that you have got a real picture.

We played it in the American Theatre to absolute capacity for four days, which is the first time any such thing has ever been done in the history of this house.

Our receipts were far in excess of the Chaplin receipts, for "SHOULDER ARMS" which was the record of the house prior to the "EYE FOR EYE" picture.

You may feel yourself at liberty to use this letter for the exploitation of this picture in any way you see fit.

Yours gratefully,
SWANSON THEATRE CIRCUIT
W. H. Swanson
President

WHS:DC

What "Eye for Eye" did for Swanson, it did for the Regent Theatre, Toronto for two straight weeks— Every NAZIMOVA PRODUCTION will do as much for you.

Typical Tom Mix Western With Plenty of Stunts and Some Comedy

Tom Mix in

"HELL ROARIN' REFORM"

Fox

DIRECTOR ..... Edward Le Saint
AUTHOR ..... Joseph Roach
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... Friend S. Baker
AS A WHOLE ..... Has plenty of stunt stuff and some humor; resembles other Tom Mix productions.
STORY ..... Answers the purpose as a vehicle for cowboy star.
DIRECTION ..... Crowd scenes skillfully presented; action kept at fast tempo.
PHOTOGRAPHY ..... Ordinary
LIGHTINGS ..... No pretense at anything unusual
CAMERA WORK ..... Stunt stuff shot from effective angles and made to register.
STAR ..... His usual self; plays with plenty of pep and profits by a likeable personality.
SUPPORT ..... Western types drawn according to "movie" conventions; Kathleen Connors hasn't much to do as the heroine.
EXTERIORS ..... The usual thing in western scenes.
INTERIORS ..... Adequate for a picture of this kind.
DETAIL ..... Sub-titles kept in spirit of story, account for occasional laughs; Mix's well trained horse adds considerably to a number of scenes.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... About 5,000 feet.

Some day they may give Tom Mix a straight role, and I am ready to venture that if they do, the Fox star will get away with it satisfactorily, for he has a genuine personality and an apparent gift for sincere acting. Meanwhile, however, the cowboy hero is doing very well, from a popular viewpoint, in stories of action, containing just enough plot substance to hold the scenes together.

"Hell Roarin' Reform" profits by the elements that have made other Mix pictures successful. It is filled with incidents calculated to get a thrill out of your folks, who will marvel at the manner in which difficult action is accomplished without injury to the players. Then there is an appreciable humorous appeal in the character of the dare-devil cowboy, who plays at being parson and sets out to reform the saloon crowd at the point of a pistol.

As in previous films, Mix thinks nothing of riding through the side of a house, or guiding his horse down perilous inclines. He makes a leap on horseback from a porch to a nearby roof; then plunges through the roof into the room below. There is a stage coach runaway, which gives the hero a chance to save the imperiled Kathleen Connors, and probably most sensational of all, is the sequence showing how a flimsy church structure is pulled down over the heads of a congregation when the cowboy pastor is making his debut as a preacher.

The community is divided into two camps, the saloon crowd and the reform element, which, in this instance, seeks unsuccessfully to keep a parson. Each one that appears is promptly run out of town. Having become properly fed up on whiskey and antagonizing the outlaw bunch, Tom accepts with considerable pride a commission to carry money to a neighboring town that it may be added to the relief fund for Belgian babies. He is held up, escapes, disperses the outlaws after they have robbed a stage coach, and finally meets the parson, who has recently made an unceremonious exit from Tarantula.

Deciding to take the job of parson himself, Tom goes at it with his customary energy, making it clear that attendance at the Sunday service, is obligatory. They get quite a bit of fun out of the cowboy's efforts to compose a sermon and still more when he appears embarrassed and nearly speechless before his congregation. The titles in this part of the picture are first rate, and the star is given occasional opportunities to show his ability in characterization.

While the meeting is in progress, the bar-room gang has assembled outside of the building and by means of ropes caught around vital parts of the rickety structure cause it to collapse. Concluding scenes, dealing with the kidnapping of Kathleen, and showing how Tom, about to be hung, effects his escape, and rescues the girl, have plenty of fast movement. In the cast are George Berrell, B. N. Turner, Jack Curtis and Cupid Morgan.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
"The Brand" by Rex Beach

Fine Chance to Delight an Audience of Youngsters; Work Through Boys' Organizations

Box Office Analysis for the Exhibitor.

Tom Mix in
"HELL ROARIN' REFORM"
Fox

Most folks have come to know about what to expect in a Tom Mix production, and you may be sure that they will not be disappointed in this. The stunt stuff is found in abundance. And in addition to the startling bits of action, you may assure your fans that "Hell Roarin' Reform" contains effective comedy.

Fox no doubt has stills calculated to give an idea of some of the more striking scenes. I would be sure to use the one showing Tom on horseback about to leap from a porch to the roof of a nearby house, also that depicting the horse climbing a flight of stairs. Along with such pictures, it might be a good idea to note some of the stunts in which the star figures. You can get a list of these from the Fox press book.

Supplementing your usual exploitation, it should pay to make a special bid for the patronage of boys, for Tom sure is their kind of a hero and there is nothing in the picture likely to be harmful to youngsters. Try to interest the Boy Scout organizations or possibly the Y. M. C. A.

Providing you want to go in for something a little out of the ordinary, have a man, dressed in cowboy costume, distribute throwaways reading, "I'm here for 'Hell Roarin' Reform' and you'd better meet me at the Blank theater, Tom Mix." This man also might be stationed in front of your theater in full cowboy regalia, six-shooters and all.

For a catchline try: "Tom Mix, the cowboy, becomes Tom Mix, the parson, and you bet he's there both ways in 'Hell Roarin' Reform,' a picture of thrills and laughs."

A Money Making PICTURE

"FRUITS OF PASSION"

Story by GEORGE RIDGWELL

featuring

ALICE *and* :: :: FRANCES MANN

Supported by a powerful all-star cast, in a drama of striking situations, thrilling climaxes, and strong love interest :: ::

Scenario by

L. Case Russell

Directed by

George Ridgwell

Soon to be released by

McCLURE PRODUCTIONS, Inc.

25 West 44th Street NEW YORK

Telephone, Vanderbilt 3900

Bright Farce Goes Over Big on Account of Development and Acting

Enid Bennett in
"HAPPY THOUGH MARRIED"
Paramount

DIRECTOR ..... Fred Niblo
AUTHORS ..... Lois and Arthur Zellner
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... Robert Newhard
AS A WHOLE ..... One of the liveliest farces that has come to the screen in some time; gets laughs and seems human.
STORY ..... Expertly put together and works up to a genuinely humorous climax.
DIRECTION ..... Never permits the players to overact; is marked by delicate touches that register.
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Brings out expressions on players' faces.
CAMERA WORK ..... Little out of the ordinary demanded.
STAR ..... Bright and vivacious; carries role in true farcical vein.
SUPPORT ..... Douglas MacLean, Hal Cooley and Vola Vale complete quartette of lovers, all admirably suited to roles.
EXTERIORS ..... Up to requirements
INTERIORS ..... Correctly furnished, no need for elaborate effects.
DETAIL ..... Nothing calculated to give force to the situations is missed.
CHARACTER OF STORY ..... Wholesome and amusing.
LENGTH OF PRODUCTION ..... 5,128 feet.

Screen farces of a really wholesome tone and lifelike character, naturally developed and acted without exaggeration, are so rare that this Enid Bennett picture should come to exhibitors as a particularly desirable offering.

It is finely handled in every department, giving a harmony of effect such as only a thoroughly well produced picture can attain. Every member of the cast appears to belong in the character selected for interpretation and there is a truly clever plot arrangement, preparing for a climax that does not stretch the probabilities too far.

It takes a little while for the picture to strike its gait. The first couple of reels, adequate though they are, fail to suggest the good things in store for later sequences of the story. But even at the start the human portrayals supplied by Enid Bennett, as the girl, and Douglas MacLean and Hal Cooley as the two brothers, seeking their fortune in South America, are enough to lend spirit to the scenes. Where the action becomes weak an appropriate sub-title frequently is introduced.

The fact that Douglas is in love with Enid, the girl he left behind him, is established at the outset; nor does it take long to bring about the romance between Hal and the Spanish daughter of a wealthy land-owner. The two boys strike it rich and when it becomes necessary for one of them to return to the States to get backing for their mine property, Douglas chooses the job, realizing that it will give him an opportunity to marry his sweetheart.

The only unfortunate incident connected with the trip is a little happening that at the time seemed to be of no consequence. Douglas had inadvertently slipped a snapshot if his brother's enamorata into the pocket of his own coat, a garment that in due time delivered the seeming evidence of infidelity.

While Douglas has been winning his fortune in South America, Enid has wiled away the time with Philo McCullough, who, of course, is nothing more than a friend, a relationship that her returned fiance is none too quick to recognize. The truth of the matter is that each is inclined to be jealous, which gives a certain character foundation to the plot devised by the author.

After a hasty marriage, Enid finds the picture of the Spanish beauty, and, taking her philosophy of marital life from a book called, "How to be Happy Though Married," she concludes to keep her suspicions to herself, meanwhile arousing jealousy in her husband. The scenes here are quite typical of two inexperienced youngsters just married.

The bride pretends to leave for a visit to her aunt's on the very day that the brother returns with the Spanish girl, whom he has married. Douglas meets them at the boat and brings his sister-in-law home while the husband is buying a suit of clothes. Of course, he has no idea that Enid is in the house and that she sees him alighting from a taxi with the girl whose picture she found in his pocket. From this situation they build up a series of complications, showing the two women in a battle royal; Cooley searching madly for his brother's house, the address of which he has lost, and MacLean hunting for his wife, whose failure to arrive at her aunt's house has been reported. The finish brings rapid fire farcical action.

Make a Special Bid For Patronage of Newlyweds

Box Office Analysis for the Exhibitor.

This production ought to hit the mark with just about everybody—those who are married, those who are going to be married and those who have been through the love mill; but most of all it is a story for young folks just stepping into the newlywed class. Make a particular stab at getting the patronage of the brides and grooms in your community.

The title will help you. "Happy Though Married" suggests a good naturedly cynical style of story likely to draw folks into your theater and I would make the most of it in publicity and catchlines something like: "Do you know how to be happy though married? Take a tip from Enid Bennett in her newest and best Paramount comedy."

Then try this angle. "What has been your experience; is it possible to be 'Happy Though Married?' Enid Bennett finds that it is in her new Paramount comedy." Or this: "Do you let jealousy get the better of you? See 'Happy Though Married' and you'll think twice before you give way to foolish notions."

For neighborhood houses, especially those in suburban communities where there are many young married people, this picture is just the thing. Speak of it as a Thomas H. Ince Paramount production and give Miss Bennett due credit for her work as the star. Among her other pictures likely to be favorably recalled by your fans are, "A Desert Wooing," "The Vamp," "The Marriage Ring," "When Do We Eat?" and "Fuss and Feathers."

EXHIBITORS MUTUAL

BILLIE RHODES in "HOOP-LA"

Presented by NATIONAL FILM CORPORATION OF AMERICA

BY CLARA WHIPPLE

SESSUE HAYAKAWA in "BONDS OF HONOR"

Presented by HAWORTH PICTURES CORPORATION

DISTRIBUTED THROUGH

EXHIBITORS MUTUAL DISTRIBUTING CORPORATION

ROBERTSON-COLE COMPANY
BANKERS and EXPORTERS FOR THE PRODUCERS

Conventional Story Developed Along Convenient Lines Has Some Good Points

June Elvidge in
"THE MORAL DEADLINE"
World

DIRECTOR ..... Travers Vale
AUTHOR ..... Earle Mitchell
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Philip Hatkin
AS A WHOLE ..... Heart interest meller of average quality; makes fair program offering.
STORY ..... Convenient in arrangement, brings forth nothing strikingly new in theme.
DIRECTION ..... Gets full value out of situations
PHOTOGRAPHY ..... Clear all through
LIGHTINGS ..... Conventional, without much attempt at artistic effects.
CAMERA WORK ..... Composition of scenes good
STAR ..... Acts sincerely and may be counted upon to create a favorable impression.
SUPPORT ..... Frank Mayo nothing out of the ordinary as hero; Joseph Smiley, Ned Burton and others passable.
EXTERIORS ..... Some of them attractive
INTERIORS ..... The usual thing
DETAIL ..... Not enough fine points to prevent the picture having episodic, convenient appearance.
CHARACTER OF STORY ..... Not likely to offend
LENGTH OF PRODUCTION ..... 4,773 feet

Things certainly do happen in this story at the convenience of the scenario writer, rather than because the events would be likely to occur. It is an ordinary plot, but contains some dramatic incidents and a fairly sympathetic quality which may be counted upon to put it over as a passable offering.

Once in a while the author lapses into rather unconvincing meller, such as at the point where the hero is shanghaied by a lawless sea captain and forced to remain an unwilling member of a crew until the ship docks at New York and he escapes. This is "movie" meller of the most obvious kind, but it is counterbalanced by some sympathetic scenes in which June Elvidge figures.

She is merely a poor shop-girl, who becomes a victim of what bids fair to be a pleasantly romantic adventure. While walking in the park, a situation is advanced whereby she meets Frank Mayo, a wealthy young man, who just happens to give her a card bearing another name. Also, he just happens to marry the girl under an assumed name, an incident which is explained on the score of his having a habit of doing things in an odd way. This is a bit weak, for, granting Mayo's sincerity, it is hardly likely that he would have put the girl in such a peculiar position.

At all events, the youth sticks to his determination to live with his bride until his father persuades him to go west for a year, promising that he will look after the young woman and concede to their marriage if both want to go through with it at the end of twelve months' separation.

While Mayo is undergoing discomforts as a shanghaied sailor, June Elvidge is having troubles of her own. A kind-hearted French woman, whose source of income is rather doubtful, gives June shelter when she has nowhere else to turn and provides a home for the young wife's child. But still there remains the problem of earning an income, and being refused further employment as a sales girl, the mother accepts an opportunity to become a dancer.

Her first appearance at a lawn fete patronized by society folk, who incidentally are the leaders of a reform league, is a marked success. Later, when she is in dire need of a hundred dollars to pay the expenses of an operation which will save her child's life, June is forced to appear at a cheap resort in what is supposed to be a sensational dance. The same crowd that had applauded her dancing at the society function appears at the questionable hall with a squad of policemen intent upon raiding the place and arresting the performer.

It is here that Frank Mayo, now a newspaper reporter, shows up at the critical moment, and saves his wife from the hands of the reformers and the police. Presumably he will rectify his little mistake in names at the time of their marriage and induce his father to accept June as a daughter-in-law.

In the cast are Grace Stevens, Alice Weeks, Muriel Ostriche and others.

Slide it Through as Program Offering, Probably Won't Disappoint

Box Office Analysis for the Exhibitor.

The sex theme in this is handled in a way that is not likely to give offense, although once in a while the scenes approach, to use the title, "The Moral Deadline." You don't need to worry about this, however, for they always pass things over without becoming too suggestive.

Supplementing the interest aroused by dramatic situations in which June Elvidge and Frank Mayo figure, quite a bit of film is devoted to emphasizing the mother love theme. There are enough close-ups of a fine looking baby to play upon the emotions of mothers and gain sympathy for the heroine who finds herself deserted and penniless.

It wouldn't do to brag about this as a notable offering, but I see no reason why it shouldn't slide through for a single day's booking without danger of your regulars registering a kick. Miss Elvidge is a good type for a character of the nature presented as the lead in this film. She has a certain restraint and sincerity that fit in with a portrayal of mother love and she has no difficulty in getting away with the lighter sequences of the film.

Catchlines may be worked around the title, such as: "Would you cross 'The Moral Deadline' in order to save the life of your child. June Elvidge is confronted with this problem in her latest dramatic picture." Another one might read: "Supposing a man had married you under an assumed name and had left you to support a child, without money or friends, what would you do? See how June Elvidge solves the problem of life in 'The Moral Deadline'."

World has prepared some matrices and cuts which are worth using in your publicity in order to give folks an idea of the dramatic qualities of the film. I would mention Frank Mayo, Muriel Ostriche and Joseph Smiley as members of the cast.

The Stage Play Set the Whole World Talking. Picturized, it Actually Gains in Dramatic Intensity

ALICE JOYCE
in
"THE LION AND THE MOUSE"

Your Patrons Know
CHARLES KLEIN'S Powerful Play
"THE LION AND THE MOUSE"
as one of the greatest dramatic successes of all time

They are waiting to see Vitagraph's super-production of this classic. It is a feature of features that will first *get them in*, then *hold* them, then make them *talk* about it.

Supporting Miss Joyce in this greatest of all modern dramas is a notable cast which includes Anders Randolf, Conrad Nagel Templer Saxe, Henry Hallam, W. H. Burton, T. W. Carleton, Mona Kingsley and Jane Jennings.

Directed by Tom Terriss

VITAGRAPH

Albert E. Smith, *President*

Star Gives Good Performance in Meller of Fair Quality

Peggy Hyland in

"THE GIRL WITH NO REGRETS"

Fox

DIRECTOR ..... Harry Millarde
AUTHOR ..... Evelyn Campbell
SCENARIO BY ..... Raymond L. Schrock
CAMERAMAN ..... Harry Gerstad
AS A WHOLE.....Fair dramatic quality and enough action to hold the attention most of the way.
STORY ..... Reasonably well developed, although the material doesn't bring out anything novel.
DIRECTION ..... Goes after meller incidents, rather than fine points in characterization.
PHOTOGRAPHY ..... Varies
LIGHTINGS ..... Night effects in sequences showing robbery of house are good.
CAMERA WORK ..... Passable
STAR ..... Appears to better advantage than in a number of her recent offerings..
SUPPORT ..... Charles Clary shows restraint in his interpretation of the hero; Betty Shade and Eugene Burr make a satisfactory pair as the two thieves.
EXTERIORS ..... Not often required
INTERIORS ..... The usual thing for a picture of this nature.
DETAILS ..... Nothing conspicuous
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... About 5,000 feet.

Fox sure has a peculiar system of selecting titles. Just once in a while they have some bearing on the subject matter in the picture, but more often than not the title seems to be one thing and the picture quite another. You exhibitors might offer a prize to any one of your patrons who is clever enough to explain why this latest Peggy Hyland film should be called "The Girl With No Regrets."

As a matter of fact, Peggy Hyland has many regrets as she passes through the various tribulations devised for her by the scenario writer. To begin with she is left homeless and without money; then she is fired from her first job because of incompetency, and having no place to go, she hunts up her sister in New York, who, along with her husband, turns out to be a thief and nearly ruins Peggy's romance with a millionaire collector of jewels. Still they call the film "The Girl With No Regrets."

Passing over the inappropriateness of the title, you probably will find a sufficient number of commendable qualities in this picture to satisfy your crowd. The story is well put together, the action is fast enough and the star has a role calculated to arouse some sympathy. Moreover, she portrays the character of the sorely tried girl in a natural vein and is adequately supported by Charles Clary and the other members of the cast.

There are two plot threads which meet in due time. On the one hand, we see how Peggy faces grievous trials when she learns that her sister is a shoplifter and her brother-in-law a second story man. These facts are revealed on a night that the brother-in-law is almost caught in the act of robbing a house. Peggy, in order to save him, is obliged to lie to a detective.. This, however, ends her residence at the sister's apartment and she finds refuge at a mission house.

The other plot thread introduces Charles Clary as a millionaire gem collector, whose addiction to drink is, according to the doctor's statement, certain to cause his death, a happening which would bring joy to the hearts of two scheming young relatives, living with him and keeping a close eye on the jewel collection.

Clary advertises for a secretary and, of course, Peggy gets the job, incurring the antipathy of the members of the millionaire's household. Her influence soon makes a new man of her employer, who leaves drink alone and retains his faith in the girl, despite efforts to cast suspicion on her when jewels mysteriously disappear from the safe. Things go along this way for a while and then they get worse for Peggy, her brother-in-law having discovered her whereabouts.

With Peggy's sister and another confederate, he enters Clary's residence, gets the jewels and is on the point of making a get-away when the gang is rounded up by detectives, who recognize Peggy as being one of the family and insist that she must have had a part in the affair. Following a quite dramatic scene, she establishes her innocence, bearing out the love and confidence of her employer.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Looks Passable as Program Offering For One Day's Booking

Box Office Analysis for the Exhibitor.

Peggy Hyland in

"THE GIRL WITH NO REGRETS"

Fox

There's nothing in this picture to create a furore, but its chances of getting by as a reasonably satisfactory program offering seem very fair. It has, at least, the advantage of being unobjectionable for a family patronage, which is a point in its favor worth considering.

In case your folks have been disappointed in recent Peggy Hyland films, I would try to renew their confidence by talking about this as the best thing the Fox star has done for a long while, promising that the story is exciting melodrama and that the star makes the most of a sympathetic role. You're safe in doing this, for the picture will back up your statements if you don't indulge in too extravagant claims.

Apparently the title was chosen for its advertising value, and, as I pointed out in earlier paragraphs, it has a scarcely discernible bearing on the story unfolded in the film. But you might use it in connection with pictures of the star and work it into catchlines, such as, "The cards of life were stacked against her, but she played the game straight and won. See Peggy Hyland in her sympathetic portrayal of 'The Girl With No Regrets'."

Another line might read: "Surrounded by thieves, she remained honest and went through life as 'The Girl With No Regrets.' Don't miss seeing Peggy Hyland in her most appealing characterization." The picture is quite without humorous elements, so it would be wise to balance your program by booking a lively comedy to close the show. One day's screening is all that the production warrants, but it looks safe as an average offering.

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CHICAGO

Fantastic Story is Well Acted and Has Entertainment Value

Monroe Salisbury in
"THE MILLIONAIRE PIRATE"
Bluebird.

DIRECTOR.....Rupert Julian
AUTHORS....Emil Nyitray and Herbert Hall Winslow
SCENARIO BY.....Waldemar Young
CAMERAMAN.....Edward Kull
AS A WHOLE.....Fantastic subject; generally well produced and acted in entertaining manner.
STORY.....Built on pirate theme with a large part of the action laid in modern times; good material for star.
DIRECTION.....Most of the sequences intelligently handled, even if they aren't made to appear quite real.
PHOTOGRAPHY.....For the most part very good
LIGHTINGS.....Have variety
CAMERA WORK....Reveals a tendency to shoot scenes from the same angle too frequently.
STAR.....Is suave and sinister in his portrayal of a pirate of an earlier generation and in the twentieth century.
SUPPORT.....Ruth Clifford good to look at as the girl; Jack Mower, Clyde Fillmore and others give able performances.
EXTERIORS.....Don't figure largely
INTERIORS.....Do very well
DETAIL.....Director made the old mistake of permitting men to wear hats at a studio reception.
CHARACTER OF STORY.....Romantic fantasy
LENGTH OF PRODUCTION.....About 5,000 feet

Here is another film that comes under the head of "for entertainment purposes only." It is entirely unreal and fantastic but even so makes very fair diversion and offers a suitable character for the style of performance peculiarly adapted to Monroe Salisbury. There is enough variety in scene and action to keep things interesting and it possesses a certain suggestiveness in carrying out the theme of instincts passed on from generation to generation.

Of course, the picture is not to be taken seriously, but some of your folks who like to bother about things mysterious, probably will be attracted by the way the story is presented to show how situations parallel themselves after a lapse of several hundred years. Enforcing this sense of the supernatural, the characters are made to ask themselves every once in a while if they do not remember doing precisely the same thing previously. Then, with the pirate girl, the lover and the others advanced to modern times, the action in the introductory passages of the picture is reproduced with considerable exactness.

The first reel introduces the old fashioned pirate stuff, of which little has been seen since costume pictures went out of favor. Monroe Salisbury is the pirate captain, gloating over a recent haul of treasure taken from a ship, along with a beautiful girl and her English lover. The pirates dispose of the Englishmen with little ceremony, but there comes a conflict over the girl, whom the rival chief wants for himself. Having vanquished his rival, he proceeds to woo the girl, who repulses him and places a curse upon the pirate and all his descendants, declaring that forever after they are to be deprived of the true love of any woman.

With the completion of this sequence, they switch to modern times, presenting Salisbury as a picturesque pearl diver in the West Antilles. A young artist using him for a model, follows a whim of his imagination and conceives a pirate costume for the pearl diver. The portrait is taken to New York where it attracts the attention of the wealthy Ruth Clifford and her millionaire suitor, Clyde Fillmore. These scenes are interrupted at intervals with switchbacks to the past, making it clear that the characters, in their true natures, are the natural descendants of those met in the early part of the story.

The pearl diver, directed by what is commonly called a hunch, locates the chest of treasures buried by his ancestor, digs it up, and comes to New York where he meets Ruth Clifford and the artist in love with her. Still true to his old piratical instincts, he kidnaps the girl and takes her to his yacht, followed by the young millionaire who is referred to as a financial pirate. They fight over the girl, duplicating the incident of a previous generation, and Salisbury being victor, turns the young woman over to her artist sweetheart, remembering the curse that was placed upon his eighteenth century forefather.

Coming Releases Featuring
BESSIE BARRISCALE
"HEARTS ASLEEP" ~ "JOSSELYN'S WIFE"
Directed by
HOWARD HICKMAN
Distributed by Exhibitors Mutual Corporation
World Rights Controlled by Robertson-Cole Co.

Don't Let Them Think That it is Nothing But Pirate Stuff

Box Office Analysis for the Exhibitor.

Monroe Salisbury in

"THE MILLIONAIRE PIRATE"

Bluebird.

It strikes me that this has an entertainment value which pictures of a more pretentious nature frequently lack. It should appeal to those who are partial to extravagant romance, also to a lesser degree to folks that like to talk about reincarnation and kindred subjects of interest to superstitious minds.

It might be well to play on this angle in your use of catchlines apt to excite curiosity. For instance, "Do you ever have the feeling that you are doing again, something which you did years ago? Perhaps there's a mysterious force governing your actions as it does those of Monroe Salisbury in 'The Millionaire Pirate.'" Another one might develop this thought: "Do you believe in the power of a curse? If you don't, see how the wrath of a woman lived through generations to follow in "The Millionaire Pirate,' Monroe Salisbury's latest production."

The star gives an exceedingly able performance in this, and in view of what he has done in the past, I think he should have an appreciable drawing power. In selecting stills be careful not to concentrate too much on those showing the pirate ship, because you don't want to suggest that this is merely a costume melodrama of the old style. Vary scenes from the prologue with those presenting a modern angle of the story and, if possible, get three pictures of the star, one as a pirate, another as a pearl diver and the third as a modern gentleman, placing them side by side, with the line: "Times and dress may change, but the character of the man remains the same."

It would be well to call attention to Rupert Julian as the director of this production, mentioning that he was the producer of "The Kaiser, the Beast of Berlin." Also use some pictures of Ruth Clifford, who has considerable personal charm and appears to advantage in this film.

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Dated, New York, February 6th, 1919.

FRANK A. KEENEY PICTURES CORPORATION

Frank A. Keeney, President. **Ray C. Owens, Sec'y & Treas.**

Chinese Atmosphere Helps Meller That They Try to Pass Off as a Dream.

Kitty Gordon in
"MANDARIN'S GOLD."
World

DIRECTOR.....Oscar Apfel
STORY BY.....Philip Lonergan
SCENARIO BY.....Lucien Hubbard
CAMERAMAN.....Lucien Tainguy
AS A WHOLE.....Has good Chinese atmosphere and plenty of dramatic movement.
STORY.....When it runs too wild they pass it off as a dream. Some folks will be uncertain about the point where reality ends and the dream begins.
DIRECTION.....At its best in handling scenes at the home of a Chinese Mandarin.
PHOTOGRAPHY.....Most of it very good
LIGHTINGS.....Bring out star to advantage and show up well on colorful sets.
CAMERA WORK.....Good
STAR.....Impressive in a statuesque way.
SUPPORT.....Warner Oland supplies telling characterization of the Mandarin; Irving Cummings suffices in straight role; most of the Chinese characters made to appear real.
EXTERIORS.....Nothing unusual demanded.
INTERIORS.....Settings for Chinese home are atmospheric; others first rate in a conventional way.
DETAIL.....Bits of incident in connection with Chinese customs add to the interest of the film.
CHARACTER OF STORY.....Nothing objectionable
LENGTH OF PRODUCTION ..... 4.877 feet

Why will directors and writers insist upon ringing in the dream alibi when a plot begins to run wild? Telling folks after it is all over that they have been taken in by a dream, doesn't help a little bit, for either they have enjoyed the story or they haven't and there's nothing to be gained by trying to camouflage what has happened.

"Mandarin's Gold," for example, is not the dream type of picture. Most of it is romantic and unlikely enough, but it lacks the fantastic, elusive suggestion that dreams are made of, and doesn't mark any real differentiation between the passages supposed to be fact and those presented under the guise of a Chinese nightmare.

My guess is, however, that a lot of fans are going to like the film in spite of its extravagances and that they won't stop to bother about figuring out the precise moment of Kitty Gordon's passing into a hectic slumber. They will find the Chinese characterizations a bid odd and interesting, whereas the settings devised for the Mandarin and his retinue are picturesque in an unusual way. The story makes a bid for novelty on the score of treatment, rather than because of anything exceptional in the plot fundamentals.

Once more we have the society loving wife, Kitty Gordon, who finds her busy husband rather boresome. For companions with congenial tastes, she turns to the bridge playing set, in which George MacQuarrie and Marion Barney are conspicuous figures. Kitty is an easy prey for MacQuarrie, who makes love adroitly and promises financial aid when she runs into debt. He even endorses Kitty's I. O. U's when her credit no longer holds good.

By way of preparation for what is about to happen, there has been some reference to an old Chinese legend concerning a wealthy Mandarin, whose fortune may be secured by some fortunate person who stands in with the Fates. For the purpose of the story, the Mandarin is introduced in the person of Warner Oland, apparently the high potentate of Chinatown. What he wants he goes after, and at this particular time he is set upon adding Veronica Lee, a cute little Chinese girl, to his list of wives; but Veronica doesn't take to him even a little bit.

They enlarge considerably upon the sequences dealing with the Mandarin's efforts to secure the girl, his bargain with her father, the elaborate ceremony preparatory to the wedding and then Veronica's escape, after attempts to beat her into submission have failed. Finding refuge at a mission house, she is transferred to the home of Kitty Gordon, who agrees to save the girl from the clutches of the Mandarin, whose henchmen soon discover the whereabouts of the runaway bride.

The Chinaman's first offers of gold are refused (at this point the dream begins), but Kitty needs money so badly to meet her gambling debts that she finally concedes to the Mandarin's wishes and turns Veronica over to him. Here they put the loud pedal on the meller and let it go full blast. It looks as though nearly all the residents of Chinatown were killed, before Kitty wakes up to find her husband in a conciliatory attitude, no matter how much she has run in debt, nor how brazenly she has flirted with George MacQuarrie. The cast includes Marguerite Gale, Veronica Lee, Joseph Lee and Tony Merlo.

Play Up as a Thriller Giving Fresh Slant on Underworld.

Box Office Analysis for the Exhibitor.

If Kitty Gordon has proved to be a strong drawing card in your neighborhood, you don't need to worry about this not going over, for it is easily up to the average of the star's offerings, not so much on account of the role offered the leading actress, as by reason of the other elements in the production.

After you have made it plain that this is a Kitty Gordon film, design your publicity to establish the Chinese angle of the story, by making it an outstanding point of your advance announcements and giving the paper and stills representing the settings in the Mandarin's Chinatown home a conspicuous display. They will mean more than the flashes of the American folk in conventional attire.

Irving Cummings, billed as the principal member of the star's supporting company, should have enough of a following to justify the use of his name. Veterans among your patrons are certain to recall him as a leading man of the early stock company days, who is numbered. among the comparatively few favorites fortunate enough to retain his popularity through the fluctuations of the past five years. Others concerned in the making of this production, who should not be ignored, are Oscar Apfel, the director and Philip Lonergan, author of the scenario.

Using the Chinese angle of the story in a catchline try: "Perhaps you don't know how Chinese girls are bought and sold right in the heart of a great American city. If you want to gain a fresh viewpoint on underworld life, see Kitty Gordon in her thrilling drama 'Mandarin's Gold.'" Another line might read: "To buy her own freedom, she sold another into slavery. Don't miss the five reels of thrills in Kitty Gordon's newest photoplay 'Mandarin's Gold.'"

FRAN UNAFRAID OF THE JUNGLE MONARCH WAS MORE THAN A MATCH FOR THE GOSSIPING SMALL TOWN "CATS"

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LILLIAN WALKER

IN

"the love hunger"

DIRECTED BY WILLIAM P. S. EARLE

ADAPTED FROM THE NOVEL FRAN BY JOHN BRECKENRIDGE ELLIS UNDER ARRANGEMENT WITH BOBBS-MERRILL CO. DISTRIBUTED BY THE W. W. HODKINSON CORPORATION THRU PATHE EXCHANGE, INC.

Star Gives Main Appeal to Story That Doesn't Carry Conviction.

Henry B. Walthall in
"THE LONG LANE'S TURNING"

National Film Corp.-Robertson Cole-Exhibitors' Mutual Dist.

DIRECTOR ..... Louis Chaudet
AUTHOR ..... Hallie Ermini Rives
SCENARIO BY ..... E. Magnus Ingleton
CAMERMEN ..... J. Brotherton and W. Griffin
AS A WHOLE ..... Rather a mixed affair, for the most part too improbable to register as convincing.
DIRECTION ..... Makes the most of dramatic situations.
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Night effects first rate; sufficiently varied to prevent monotony.
CAMERA WORK ..... Not much out of the ordinary
STAR ..... Acts forcefully, as usual, and does his best to make the character seem real.
SUPPORT ..... Mary Charleson passable as the leading woman; Jack Richardson, Harry O'Connor and others satisfactory in well balanced cast
EXTERIORS ..... Not often required
INTERIORS ..... A few have a "setty" appearance, but generally in good taste.
DETAIL ..... Nothing exceptional
CHARACTER OF STORY ..... Meller of a harmless nature.
LENGTH OF PRODUCTION ..... About 5,000 feet

Without an actor of Henry B. Walthall's attainments, this production would be a most unconvincing affair, on account of the mixed quality of the plot, which leads to situations too improbable to be acceptable, even in a "movie" meller. Fortunately, the star, who always acts with conviction and sincerity, is able to gloss over some of the fundamental weaknesses in the narrative and give many of the scenes at least a suggestion of reality.

Unreasonable situations are met all through the story, but probably the climax of the picture presents the most obviously unlikely incident of all. Walthall has escaped from jail, where he has been serving a sentence for an assault which he did not commit. His former associates, whom he has not seen for many months, have done an odd thing in nominating him for governor on the "dry" ticket. The convict accepts the nomination and in the final scenes, we see his election being acclaimed by a joyful crowd. In view of the earlier sequences, the conclusion seems forced in the extreme.

At the beginning, an anti-booze picture is suggested. Walthall is a brilliant lawyer who loses his first case because he has been drinking. There are a number of scenes calculated to indicate that he is unable to resist the call of the whiskey bottle. Then Mary Charleson, the girl he loves, throws him over on that account and Walthall, changing his appearance by doing away with his beard, decides to start fresh in another part of the country.

Along with this thread of the plot, they advance another angle concerning a blackmail scheme perpetrated against Mary's father, a judge on the Supreme Court bench. This is rather weak, in that the evidence against the judge does not seem of sufficient importance to warrant much of a rumpus. It is merely some old love letters, which the judge had written twenty years before—letters which were indiscreet enough but nothing to damage seriously a well established reputation.

With this foundation for the plot, coincidence takes a conspicious place in the progress of the action. Walthall and the girl happen to board the same train, he bound for oblivion, she headed for the home of the man who has stolen the letters from her father. Walthall sees Mary leave the train and follows her to the house of the blackmailer It happens that on this very evening burglars have planned a robbery. Walthall effects an entrance and is with the crooks at the time a shot is fired, wounding the intended victim.

Mary makes a get-away without her identity being discovered and the two men are sent to jail, Walthall's escape being made possible by his donning the clothes of an actor who is taking part in a prison entertainment.

While in the seclusion of his hunting lodge, he is informed that he has been nominated for governor. On election night, when his enemies make a final attempt to discredit him by claiming that a convict is being elevated to the gubernatorial chair, Mary comes to his rescue by announcing that the shot was fired by the burglar and not by Walthall.

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729 Seventh Ave., New York

You May Attract Patrons By Treating This As An Anti-Booze Film.

Box Office Analysis for the Exhibitor.

Henry B. Walthall in

"THE LONG LANE'S TURNING"

National Film Corp.-Robertson Cole-Exhibitors' Mutual Dist.

Walthall is too good an actor to be handicapped by stories so artificial in construction that they fail to reveal his ability to the full. This doesn't look like a particularly desirable offering, either from an artistic standpoint, or from a business angle, but you may put it over with a crowd that doesn't bother much about plausibility.

There might be a chance, especially in prohibition communities, to work up some interest along the line that this presents an argument against booze. There really isn't much of an argument, because they almost allow it to be forgotten after the first couple of reels, but it figures prominently enough to justify your using it as an advertising angle.

In your advance announcements, speak of Walthall as giving a convincing portrayal of a brilliant lawyer whose career is jeopardized by liquor. Then go on to tell how he redeems himself in the eyes of his fellow men and the woman he loves. The stills issued in connection with this production will help your publicity in treating it as a dramatic argument for prohibition.

To make sure that your fans have not forgotten Walthall's fine performances in pictures produced by Griffith and others, mention some of the biggest things he has done and refer to him as one of the most intelligent and sympathetic of screen actors. I would include Mary Charleson's name in your advance announcements, particularly as fans who follow the personal affairs of their favorites are likely to remember that Walthall and Miss Charleson recently figured in a romance of their own..

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Profits? Say fellows, that's the best part of it. When your audiences are laughing at the antics of these players you can laugh too. For you are obtaining the services of these high salried stars at a reasonable rental.

And your're not gambling with these. Their value has been proved by past performances.

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TRIANGLE DISTRIBUTING CORPORATION

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Treatment and Acting Give Life to Familiar Plot

Geraldine Farrar in
"SHADOWS"
Goldwyn.

DIRECTOR ..... Reginald Barker.
AUTHOR ..... Willard Mack.
CAMERAMAN ..... Percy Hilburn.
AS A WHOLE ..... Dramatic qualities good; production capably handled with acting of a high order.
STORY ..... Keeps star in the foreground most of the time; conventional theme profits by intelligent treatment.
DIRECTION ..... Scenes in Alaskan dance hall presented with spirit; bring out dramatic elements of the plot.
PHOTOGRAPHY ..... Most of it very fine.
LIGHTINGS ..... Artistic contrast of light and shadow; some night effects out of the ordinary.
CAMERA WORK ..... Shots taken from unexpected angles; those through glass door of house particularly effective.
STAR ..... Gives forceful performance in character well adapted to her personality.
SUPPORT ..... Milton Sills, Tom Santschi and Fred Truesdell figure conspicuously throughout the picture.
EXTERIORS ..... Not often needed.
INTERIORS ..... Provide a correct setting for the drama.
DETAIL ..... Usually correct, although women folk may wonder how Miss Farrar secured such a costly costume as that worn in the rough Alaskan dance hall. It looks incongruous.
CHARACTER OF STORY .. .... Nothing to cause objection.
LENGTH OF PRODUCTION ..... 5,430 feet.

No matter what she does, Geraldine Farrar reveals what may be termed "the grand manner." It is so much a part of her personality, reinforced by an operatic training, that it probably could not be shakn off, even were a transformation to unassuming simplicity desirable. Fortunately, in this picture there is no need to disguise the physical virility and emotional intensity which are such conspicuous factors in Miss Farrar"s magnetic force, whether seen in person or on the screen.

Here, as in previous productions, it is evident that the star's beauty, at least for screen purposes, is not of the usual sort. Women are more likely to be attracted than men, because Miss Farrar, through her very dominance, exemplifies so much that many women long for without attainment.

Those of her own sex are apt to be fascinated by the power of a woman who radiates strength, mentally, emotionally and physically, to a marked degree, whereas the average man may sit back and admire waiting, the while, to have his heart touched by some more sympathetically feminine creature, less obviously endowed to face any predicament. Kipling might have had the prima donna in mind when he observed that "the female of the species is more deadly than the male."

In view of the star's conspicuous qualities, Goldwyn showed judgment in the selection of this melodramatic story and in the choice of supporting players. It may be observed that Miss Farrar, whether pitted against the brutality of a mining town in Alaska, or the subtleties of a suave swindler in a New York drawing room, is able to cope with the situation, first through the exercise of physical power, then by reason of a mental acuteness, making it possible to match wits, with no favors asked, against the men who oppose her. A role of this stamp gains much in impressiveness if the actress supplying the interpretation appears really competent to accomplish the tasks presented.

Then, in the matter of men confronting the richly gifted actress, it is necessary, in order to prevent the male characters being dwarfed into insignificance, that actors of outstanding strength be selected. A weak villian would be a bit absurd. The story requires just such a man as Tom Santschi, cast as a miner who throws Geraldine into the life of a dance hall singer when he tires of her and then, years later, seeks her ruination. Milton Sills, as the husband, also possesses the requisite force whereas Fred Truesdell makes a satisfactory fourth in the quartet of leading players.

The plot is familiar in substance, but profits by intelligent treatment. The "woman with a past," living happily with her husband and child is threatened with disaster at the hands of the two men concerned in her early career. Having established this situation, they cut back to the events in the mining town, showing Geraldine as a dance hall performer and how she escaped from the brutal Tom Santschi.

These scenes account for about one third of the film, the concluding reels serving to reveal the adroit manner in which the woman gets rid of her persecutors. The only real criticism to make in connection with Miss Farrar's performance, concerns a lack of differentiation between the dance hall girl and the wife in conventional society.

Go After All Classes and You Should Make a Clean Up

Box Office Analysis for the Exhibitor.

First on account of the renown of the star, then because "Shadows" is a first rate melodrama, not above the heads of any crowd, this looks like a decidedly promising box office attraction. It has the advantage of appealing to practically all classes of patrons, either owing to the presence of the grand opera singer, or merely because it is a rather strong production, admirably acted.

Possibly you have run Goldwyn's previous Farrar pictures, "The Turn of the Wheel" and "The Hell Cat," in which case be sure to mention the titles in connection with your publicity on "Shadows." Say that this is the star's first appearance in a role such as that of the Alaskan dance hall girl and assure your folks they can't afford to miss seeing the characterization, if they want to keep up to date in following the work of the most prominent screen stars.

Miss Farrar's reputation, in conjunction with the opportunity afforded to go beyond the ranks of regular fans and draw patrons from among music lovers, makes a dignified tone in your exploitation advisable, but I would be careful not to get in wrong with your regular crowd by indicating that this is a highbrow picture, which it isn't.

Vary your lobby pictures of Miss Farrar by selecting some from the Alaskan sequences of the story and others dealing with the New York end. It is well for your women folks to know that the star is not deprived of a chance to wear stunning gowns. Try to land some Farrar photographs in the store windows of Victrola dealers, on the ground that they will stimulate the sale of records.

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Special Attraction

ANNA CASE

in

"THE HIDDEN TRUTH"

In this, her first appearance on the screen, Anna Case, "The American Beauty" of grand opera stars, is seen in an American story of financial and social intrigue.

Scenario by S. M. Weller

Directed by JULIUS STEGER

Produced by International Film Service Co., Inc.

Anna Case and Charles Richman in "The Hidden Truth"

ANOTHER 12 STRIKE

LOUIS B. MAYER

Presents

ANITA STEWART

in

'A MIDNIGHT ROMANCE"

by Marion Orth, author of
"The Price of a Good Time."

Directed by
LOIS WEBER
A Maker of Money Makers

We haven't yet seen the production but the advance stills are giving us the same feeling of "We can say it's good" that preceded our first viewing of "Virtuous Wives."

A "First National" Attraction

Strong Production All Through, Well Directed and Acted

Alice Joyce in

"THE LION AND THE MOUSE"

Vitagraph.

DIRECTOR ..... Tom Terriss.
AUTHOR ..... Charles Klein.
SCENARIO BY .....Edw. J. Montadne.
CAMERAMAN ..... Joe Schelderfer.
AS A WHOLE ..... Forceful drama, admirably produced with characters interpreted by a finely balanced cast.
STORY .... Film version of renowned stage play, well suited to screen requirements.
DIRECTION ..... Probably will rank as one of the best things that Terriss has done.
PHOTOGRAPHY ..... Of superior quality all through.
LIGHTINGS ..... Give a natural atmosphere to interiors.
CAMERA WORK ..... Gets variety of angles on elaborately furnished sets which are a feature of the production.
STAR ..... Has no difficulty in looking and acting the part of Shirley Rossmore.
SUPPORT ..... Conrad Nagel makes clean cut hero, Anders Randolf is sufficiently masterful as financial magnate, others in large cast create favorable impression.
EXTERIORS ..... Seldom required.
INTERIORS ..... Remarkable for their costly furnishings; several of the sets look like the interior of a Fifth avenue mansion.
DETAIL ..... Reveals commendable care in avoiding slips.
CHARACTER OF STORY ..... Can't offend.
LENGTH OF PRODUCTION ..... 5,874 feet.

Dramas such as "The Lion and the Mouse" serve to emphasize the changes that have taken place in the business life of the country during the past decade. At the time Charles Klein wrote this play, we were in the midst of a trust-busting era, during which the magazines were filled with exposés of the big business octopus throttling competition. Multi-millionaires were pointed out as criminals that had escaped jail and the poor underlings were being urged to assert themselves.

Yes, times have changed. We have had the war and now we have the Bolsheviki. We're not so much worried about the dominance of big business men as about finding men big enough to handle large affairs, all of which tends to remove "The Lion and the Mouse" from the list of contemporaneous drama. It doesn't touch upon problems of the moment, as was the case at the time of the original stage production, yet it holds the appeal that always is found in sound drama forcefully handled.

This is the most pretentious production that Vitagraph has made in some time, and in all departments comes through as a picture of feature proportions. The adaptation is true, in all essentials, to Mr. Klein's work, such changes as are evidenced being necessitated by the demands of the screen. Some incidents, which were merely referred to on the stage, are given a prominent place in the picture, likewise the big scenes of the play are given a different emphasis; but the main conflict remains unaltered.

The lion, played by Anders Randolf, is a king among railroad men. The mouse, Alice Joyce, is the daughter of a Supreme Court judge, who has incurred the enmity of the railroad director because of a decision adverse to the financial interests. Randolf is determined to frame a case against the judge which will cause his impeachment. The conflict centers between the girl, who uses all her wits to save her father and the Octopus, who, until the final scenes, never guesses how he is being fooled.

Opening scenes concern the meeting of the directors at which the elimination of the judge is decided upon. Then the action switches to Paris where Alice Joyce is writing fiction and allowing a love affair with Conrad Nagle, playing the son of the railroad dictator, to take its course. Reading in a newspaper the charges against her father, she starts for America immediately, having, of course, the assurance of Conrad's assistance in defending the judge's reputation.

Her first move is to force the financier's recognition by writing a book, "The American Octopus," in which he, as the central figure, is painted in most unpleasant colors. Knowing her only by the name of Sarah Green, Randolf aims to profit by her brilliancy and use it for his own ends by engaging her to write his biography.

As a member of the financier's household, the girl waits patiently for an opportunity to get the letters which will save her father; but before the chance comes, the story is worked up to a high degree of suspense, culminating in the triumph of the judge's daughter. The picture is admirably directed, well constructed, intelligently acted and lavishly staged. In the cast are Henry Hallam, W. H. Burton, Mona Kingsley and others.

WID'S DAILY BINDER $1.75

A binder keeps your copy orderly and makes it readily convenient for reference.

Title Will Draw, So Display It In Big Type

Box Office Analysis for the Exhibitor.

Alice Joyce in
"THE LION AND THE MOUSE"
Vitagraph.

"The Lion and The Mouse" probably is numbered among the half dozen most famous American plays. Through every medium known to the stage it has been popularized, first as a Broadway attraction during a long period; then as a road show taken to every part of the country, year after year, and finally as a play that practically every stock company has included in its repertoire at one time or another.

This publicity, extending over so long a time, would make the picture a certain box office attraction, even if the production in itself lacked merit, which, happily, is not the case. My advice is to go after this as an exceptional special, worth being kept for two or three days and advertised accordingly.

Aim to let everybody in your town know that you are showing the screen version of one of America's most renowned dramas, and you will stand a good chance of drawing from the theatrical crowd as well as the fan element. You might use a line something like: "'The Lion and The Mouse' was a great play, but it is a greater picture, with Alice Joyce giving a vivid portrayal of the girl."

In a case like this it pays to make a big splurge, playing up the title all across the front of your theater, after the manner adopted by your legitimate house when the play came to town. A lobby display can be arranged with pictures of Alice Joyce and other members of the cast.

To the Motion Picture Industry

I TAKE pleasure in announcing my affiliation with the Ritchey Lithographing Corporation, (formerly Greenwich Lithographing Co.) as general sales representative, and of the opening of a branch salesroom in the Times Building, 42nd Street and Broadway, New York City.

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(*Signed*) *Oscar J. Lynch.*

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. VII, No. 51 Sunday, February 23, 1919. Price 25 cents

To be a March Release

Shimmering silks and the kisses of a handsome lover at midnight—abuse by day are the lot of Marie, the mysterious maid servant. (Anita Stewart.)

Full of those Box Office touches—the spicy bits—that only Lois Weber puts over without offending good taste or the censors.

Another Louis B. Mayer money-maker

Anita Stewart in "A Midnight Romance."

From the story by Marion Orth, Author of "The Price of a Good Time."

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION.

With a Venus-like figure and the heart of a harpie, Mazie the Crook uses all her allurements for the undoing of Marie's lover.

D. W. GRIFFITH'S

Newest Artcraft Picture

"A Romance of Happy Valley"

When the critics say: "It's another D. W. Griffith triumph," the public *knows* and goes.

"MR. GRIFFITH is quite alone in his mastery of creating film dramas. His 'Romance of Happy Valley' is a splendid example of how the wand of direction may make an exceptional attraction out of a simple story fabric."—*New York American.*

"D. W. Griffith has turned from war to peace. Robert Harron's impersonation adds to the already accumulated evidence of his versatility as a screen actor."—*New York Times.*

"The mechanism of the story is simple, but rippled with humor and leads to a novel tangle at the end that is cleared up with a surprise and a few revolver shots. Lillian Gish, looking prettier than ever, is bound to be a hit with feminine audiences because of her ridiculous costumes."—*New York Sun.*

"Film at Strand like Barrie play. 'A Romance of Happy Valley' charms by its naturalness and simplicity. It's Griffith in a new vein. It charms and touches you, it is a genuine romance and it embodies some of Mr. Griffith's best handiwork."—*New York Morning Telegraph.*

"One of the best pictures seen at the Strand in a long time."—*New York Evening Post.*

"Treatment exceptional and the picture much better than the average photoplay."—*New York Evening Sun.*

"Homespun humanity, vivid action, laughable in details and tense in effect. George Fawcett reaches a climax in the last scene which is one of the strongest pieces of acting of the screen."—*New York Evening Telegram.*

"It needed only the announcement of a new photoplay staged by D. W. Griffith to crowd the Strand Theatre yesterday at every showing of a 'A Romance of Happy Valley.' Mr. Griffith has succeeded again in displaying his genius. Suspense, thrills and surprises everywhere in the swiftly unfolding tale."—*New York World.*

"Enter Mr. Griffith again with another photoplay de luxe! With his rare understanding of human nature and what audiences demand, Mr. Griffith maintains suspense throughout and delivers a well directed and effective punch in the final reel. I recommend 'A Romance of Happy Valley' as a refreshing and worth-while picture."—*Mae Tinee in the Chicago Daily Tribune.*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Rex Beach's ..... THE BRAND
Goldwyn ..... Page 3

Corinne Griffith in ..... THE GIRL PROBLEM
Vitagraph ..... Page 5

Catherine Calvert in
MARRIAGE FOR CONVENIENCE
Keeney Prod.—Sherry Dist. ..... Page 7

Louise Huff in ..... CROOK OF DREAMS
World ..... Page 9

Mae Murray in .....THE SCARLET SHADOW
Universal ..... Page 11

May Allison in ... PEGGY DOES HER DARNDEST
Metro ..... Page 13

Bessie Barriscale in ..... A TRICK OF FATE
.....B. B. Feat. Prod.—Exhib.—Mutual .... Page 15

Hale Hamilton in ..... JOHNNY-ON-THE-SPOT
Metro ..... Page 17

Henry Walthall in ..... THE FALSE FACES
Paramount—Artcraft Spcl. ..... Page 18

William Desmond in ..... THE PRODIGAL LIAR
J. D. Hampton Prod.—Exhib. Mutual Page 19

William Farnum in ..... THE MAN HUNTER
Fox ..... Page 21

Marguerite Clark in
Alice Brady in .....THE WORLD TO LIVE IN
Select ..... Page 22

MRS. WIGGS OF THE CABBAGE PATCH
Paramount ..... Page 23

News of the Week in Headlines

Monday

Carl Laemmle leaves for coast; appoints Tarkington Baker general manager, Universal.

Chaplin completes two more comedies.

Clara Kimball Young, according to figures in a law suit, received over $340,000 for nine productions from C.K.Y. Film Corp.

Tuesday

General Pershing to receive print of "Made In America" to show troops abroad.

I. E. Chadwick, president of F. I. L. M. Club, plans round-up of film thieves.

Jesse Lasky off for coast.

Albert Capellani announces plans of new producing company.

Strong fights on in Iowa, Nebraska and So. Dakota for censorship and Sunday closing.

Wednesday

George Loane Tucker to make series of special features for Famous Players—Lasky. Director secures most unusual contract from Mayflower Film Corp.

Zane Gray Pictures Co., B. B. Hampton, president, to film Gray novels on coast.

Mary Pickford's second of First National series will be "Burkses' Army."

Thursday

Paramount-Artcraft plan a number of specials in which the work of important directors will be featured.

Censorship Committee, N.A.M.P.I., notifies Oklahoma exhibitors that if proposed censorship is enacted that they will not ship film into state.

Friday

Famous Players to star Robert Warwick in "Secret Service."

Mr. Hodkinson to Mr. Mc Adoo.

W.W. Hodkinson, in an interview expresses his anxiety for the protection of the exhibitor as it may or may not be affected by the entrance into the field of W. G. McAdoo in his affiliation with the Big Five. As Hodkinson's entire career in the motion picture industry has been based on giving a fair deal to the exhibitor, his views in this connection are more than interesting.

"With the public announcement that William G. McAdoo has affiliated himself with certain prominent factors in the motion picture industry," Mr. Hodkinson says, "it is only natural that some of us who have been in the business since its inception should take thought upon the possible significance and ultimate influence of his advent as to the industry as a whole.

"Except in a general way, the public does not know that the motion picture industry today is in an exceedingly precarious situation. The producing interests have up to the present been able to dominate the business. This domination has been accomplished through consolidation of interests, and has been largely built up around the personalities and abilities of certain actors and actresses whom, through publicity and other means, the producers themselves have helped to make stars. A few of these stars, as every one knows, have thus achieved a valuable popularity.

"The direct consequence was that some time ago the producer began to realize he had constructed an engine for his own destruction. The possession of this or that star helped him to sell his pictures, but he had to pay the star such a disproportionate amount of his earnings as a whole that he was forced to economize heavily on the rest of the pictures he made.

"To compensate for this the producer evolved a simple enough scheme. He would exert pressure upon the theater owner or exhibitor to force him to take his pictures in order to have the privilege of showing his star pictures. If the producer were big enough and strong enough this would be easy.

"Because of these facts a number of important exhibitors joined forces about a year ago and formed a powerful organization to meet and fight the producer on his own ground. The warfare which had been disorganizing the industry for years now became an open struggle. This exhibitor organization could outbid the producers for a few of the most prominent stars in the screen world, and this seemed to them the only direct way to deal the first blow in the fight without fully considering where the move would lead them.

"The battle could have resulted only in one of two things: either further disorganization of the entire film industry and consequent closing of many picture theaters representing large investments, or an agreement between the two warring factions which in the end must have caused the forming of a dominant type of organization to control the industry itself.

"This latter possibility naturally frightened the stars, who on their part saw the need of uniting in self-defense for the protection of their own particular interests. The exhibitor pays up to three times as much for his star pictures as he did three years ago, and to get these pictures at all he has to make his audiences sit through pictures of the cheapest sort. Now the remarkable thing about it is that the burden imposed by the star system is the very thing which has caused not only the plight of the exhibitors, but also the revolt of the stars themselves. The latter have joined forces to perpetuate their exorbitant salaries. And now when Mr. McAdoo comes into the industry to represent the star element every intelligent exhibitor wants to ask him this double question:

(Continued on page 24)

Drama of Alaska Has Elemental Force and Profits By Beautiful Locations.

Rex Beach's
"THE BRAND"
Goldwyn

DIRECTOR .....Reginald Barker
AUTHOR .....Rex Beach
CAMERAMAN .....Oliver T. Marsh
AS A WHOLE .....Will impress on account of the dramatic situations, also because of the locations.
STORY.....Adaptation of Rex Beach's book comes through satisfactorily in screen version.
DIRECTION .....Made scenes supposed to transpire in Alaska appear authentic; dance hall sequences presented with considerable realism.
PHOTOGRAPHY .....Very fine all through.
LIGHTINGS .....Generally excellent, especially in night scenes during a blizzard.
CAMERA WORK .....Gets full artiscic value out of scenery in Sierra Nevada mountains where the picture was produced.
PLAYERS .....Kay Laurell, who makes her picture debut in this production, doesn't register much as an actress; Russell Simpson gives forceful portrayal of Alaskan character; other roles suitably cast.
EXTERIORS .....Have a lot to do with the impressiveness of the film.
INTERIORS .....Cabin and dance hall sets the conventional thing for a story of this kind.
DETAIL .....Particularly good in sequences showing life in a mushroom mining town.
CHARACTER OF STORY .....Drama without objectionable features.
LENGTH OF PRODUCTION ..... 6,433 ft.

You won't find a startlingly novel plot in the pictorial version of Rex Beach's "The Brand;" but you may count upon receiving a drama, which, owing to a certain virility and unfailingly beautiful winter locations photographed in the Sierra Nevada mountains, is certain to go well with those who appreciate artistic photoplays, possessing some of the qualities of a scenic production

It wouldn't be fair to say that Rex Beach's theme is trite, yet in its basic features, introducing the old triangle worked out in an elementary way, it is not unlike a number of other pictures deriving their characters and situations from mining camps in the Yukon. Once more we learn that May and December, as represented by the youthful Kay Laurell, stranded in the lonesome wastes of Alaska, and Russell Simpson, as the rugged miner well along in years, do not meet happily in the marital bond.

Of course, the "other" man appears to relieve the lonliness of the discontented bride, who immediatly responds to his advances. Characters such as these have been used time and again but Author Rex Beach and Director Reginald Barker succeed in making this picture diverting, largely because of the treatment accorded the plot and certain sympathetic qualities in the central figures.

Not much can be said for the performance of Kay Laurell, who lacks in convincing expressiveness and reveals an unpleasant facial movement about the mouth when she aims to register grief. But the deficiencies in her performance do not seriously handicap the production. Russell Simpson, it may be noted, is decidedly effective as Dan McGill. He plays with a restraint indicating a latent physical and emotional power.

Robert McKim, also is successful in his depiction of a vaudeville actor, who journeys to the Yukon with Kay Laurell and then proves himself to be a thorough going villain, first by refusing to marry her when she is helpless without him, then by returning to break up the relationship between the girl and Simpson, which had been properly legalized by a minister.

It is apparent quite early in the story that the marriage is not promising, but matters do not come to a dangerous point until McKim appears at the cabin, intent upon resuming his old relationship with the young wife. On the night of a blizzard, Simpson has visual proof of Kay's infidelity, whereupon he turns the pair out into the night.

Some hours later they are brought, half frozen, to the resort where Simpson is looking for solace in his grief. Instead of forcing them back into the wilderness, yet determined that no town is large enough to hold all three, he disappears himself, everyone supposing for years to come, that he has perished in the storm. In reality he lives as a hermit until he strikes a valuable gold claim, which in time results in the upspringing of another mining community.

The manner in which he again meets his wife, forced to become a dance hall singer by Robert McKim, and saves her, after discovering that he is the father of her child, provides good dramatic substance. The picture gets its title from the scene in which Simpson brands his enemy on the forehead with the barrel of a revolver.

Possesses the Qualities Likely to Interest Almost Any Kind of An Audience.

Box Office Analysis for the Exhibitor.

Seven reels is an awkward length for any picture, unless it is going to be handled as a very special attraction, allowing for the elimination of pretty nearly everything else on a program. Whether this warrants the fifteen hundred feet beyond the customary feature length, remains to be seen. In briefer form it would be certain to score a popular success, and even with the increased footage it seems to stand a chance of getting by satisfactorily.

Rex Beach is, of course, the name to play up in your exploitation. With most folks he signifies the last word in stories of Alaska, for he has been responsible for some of our strongest narratives dealing with life in the Yukon. Then it would be well to refer to his recent Goldwyn pictures, "Laughing Bill Hyde" and "Too Fat To Fight," both of which, although of a totally different nature, have gone over very nicely.

The scenic beauty of this production is such a big factor that I would try to make it an important feature in your advertising display. It would be out of the ordinary and something calculated to attract the attention of nature lovers, if you presented a collection of stills in which the snow-covered country is as conspicuous as the characters. These might be grouped in the center of your lobby and made to indicate that your film is unusually picturesque.

I don't see much chance of boosting Kay Laurell into a drawing feature, for despite her reputation as a member of the Ziegfeld "Follies" she is little known outside of New York. You might, however, mention Russell Simpson, as the actor who created a favorable impression in "The Barrier." Robert McKim is making his first appearance as a Goldwyn player in this production.

When a picture can so stir an audience that gasps and tears replace applause—when bated breath and overpowering emotions compel silent approval—a drama has earned its highest praise. Such a picture is the ANITA STEWART feature, "FROM HEADQUARTERS," a picture for strong souls only—for it will burn its appeal into hearts and rouse the slumbering emotions as no other drama in screen history.

Wherever men and women are swayed by love and hate, passion and fury, jealously and revenge, it is sure that the ANITA STEWART feature, "FROM HEADQUARTERS," will be called the most vivid picture of life ever flashed on a screen. This most powerful police drama ever written has more real heart throbs in its five wonderful reels than in any eight reels ever shown.

VITAGRAPH

Stunning Gowns and Beautiful Star are Main Features of Light Romance

Corinne Griffith in
"THE GIRL PROBLEM"
Vitagraph

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Joseph Franklin Poland
SCENARIO BY ..... Graham Baker
CAMERAMAN ..... Tom Malloy
AS A WHOLE ..... Very fair entertainment, pleasing production of light quality.
STORY ..... Not to be taken seroously. Suitable material for star.
DIRECTION ..... Maintains a tone of refinement in all of the scenes.
PHOTOGRAPHY ..... Clear.
LIGHTINGS ..... Give a natural appearance to the players and sets.
CAMERA WORK ..... Straight stuff.
STAR ..... Beautiful to look at in an assortment of stunning gowns.
SUPPORT ..... Regular Vitagraph players well adapted to a story of this character. Walter McGrail makes a satisfactory leading man.
INTERIORS ..... Tastefully furnished
EXTERIORS ..... Answer needs of action
DETAIL ..... Always seems correct.
CHARACTER OF STORY ..... Wholesome
LENGTH OF PRODUCTION ..... 4330 feet.

Whether the clothes or the story are the most important factor in this picture is an open question. My own guess is that women folk, at least, will be more impressed by the stunning display of gowns than by Joseph Franklin Poland's simple little narrative of literary life as it isn't. The gowns worn by Corinne Griffith, in the role of a mannikin, and by other sufficiently striking young women, are the real thing in ornamental apparel. They surely make this a well-dressed production, whatever other qualities it may, or may not possess.

And Corinne Griffith doesn't have to strain a muscle in order to become a convincing mannikin. She is always beautiful on the screen, but never more so than in the creations of fashion paraded before an assemblage of prospective buyers and one skeptical literary man, Walter McGrail who has visited the display room in order to study the "flapper" type at close range. He never guesses, of course, that the "flapper" in question is a model by day and a writer by night and that she has actually sold her stories.

The plot disclosing the manner in which the self-sufficient and smugly superior noveltist is dragged off the pedestal from which he regards inferior womanhood with undisguised condescension, is such a pleasant, ingenuous bit of fiction that it would be a shame to speak of it harshly. No romantic school girl could paint the life story of her "most adorable" author in more congenial colors, and she herself would just naturally fit into the role of the poor-beautiful-brainy suit model, destined to open the author's eyes to the true character of a modern woman.

There's no denying the fact that Walter McGrail, as the author, is a first-class intellectual snob. But he enjoys playing the hero to the beautiful maiden in distress. It happens this way.

He is standing around registering boredom at a high society function when Corinne, looking very radiant in one of her employer's evening gowns, enters the ball room, uninvited, but presumably made venturesome by her desire to get social atmosphere for her next story. The hostess is all ready to say something awfully mean when McGrail cuts her short by introducing the girl as his cousin.

Playing the game through, he takes Corinne home to her disagreeable aunt, who is so incensed at their 3 a. m. arrival that she refuses to admit the young woman into her respectable flat. Thereupon the writer strikes upon the happy idea of installing Corinne in his own spacious mansion where he may use her as a model for the "flapper" in his next novel.

This begins a merry little house party with the housekeeper as chaperon. While the man writes a biting satire on women, the girl evens things up by putting into words all she has learned about men, and it is pleasing to know that she sells her story, whereas the creator of best sellers is turned down. Presently, Walter falls in love, just like an ordinary man, and drops his society financee in favor of the literary mannikin.

In the cast are, Agnes Ayres, William David, Julia Swayne Gordon and Frank Kingsley.

H. H. Van Loan

Desires To Announce Some Of His

Picturized Stories

For The Season Of 1918 - 1919

"Vive la France!" with - *Dorothy Dalton*
Ince - Paramount

"The Highest Trump" with - *Earl Williams*
Vitagraph

"Who Killed Me?" *Astra-Pathe Special*
(In course of production.)

"New Moon" with - *Norma Talmadge*
Joseph Schenck
(In course of production.)

"Monsieur Picard" with - *Earl Williams*
Vitagraph
(In course of production.)

Has Good Chance With Matinee Crowd in Neighborhood Theaters

Box Office Analysis for the Exhibitor.

Corinne Griffith in

"THE GIRL PROBLEM"

Vitagraph

Vitagraph hit upon a good business geting title in "The Girl Problem." It is sure to arouse curiosity, which may be increased by an effective use of pictures of the decidedly attractive young women who take part in the production.

Don't miss the chance to interest feminine patrons by showing scenes of the models in the display room. Get Corinne Griffith in a variety of poses, for her beauty is enough to attract attention in itself. Then work a photograph of Agnes Ayres into the combination with Walter McGrail in the center. Miss Griffith would make the third in the trio, with a line including the title of the picture and the question "Which did he choose?"

You might ask, "Have you solved 'The Girl Problem'? Don't be too sure until you have seen Corinne Griffith," or "What is a flapper? Walter McGrail was a novelist and he thought he knew until he really faced 'The Girl Problem'." Another angle to hit might be: "Corinne Griffith is one answer to 'The Girl Problem.' Don't be too certain that you know all about women until you have seen the Vitagraph star in her latest picture."

Because it is clean and wholesome and pleasantly entertaining, this film looks like acceptable material for neighborhood theaters, especially at matinees.

"BETTER" and "BEST"

UNITED promised you "BETTER PICTURES."

Look at---

The record—breaking success of THE LIGHT OF WESTERN STARS, with its capacity audiences and its repeats:

The wonderful crowds KITTY GORDON is packing in with ADELE: And---

DUSTIN FARNUM'S second United Master-picture A MAN IN THE OPEN, on which the critics advise you to 'GO THE LIMIT,' because it will make good every claim you make for it.

You'll admit UNITED'S "Better Pictures" have more than made good.

From "BETTER" to "BEST" is United's new slogan

UNITED PICTURE THEATRES of AMERICA, Inc.

Branches at World Film Exchanges | J. A. BERST President | 1600 Broadway New York

Trite Meller Goes Back to the Old Days for Theme and Treatment

Catherine Calvert in
"MARRIAGE FOR CONVENIENCE"
Keeney Prod.—Sherry Service, Dist.

DIRECTOR ..... Sidney Olcott
TECHNICAL DIRECTOR ..... S. M. Unander
AUTHOR ..... E. Lloyd Sheldon
SCENARIO BY ..... Bennet Musson
CAMERAMAN ..... Lawrence Williams
AS A WHOLE ..... Won't do for an audience that is accustomed to the modern style of feature photoplays; too artificial to convince.
STORY ..... Trite meller; fails to reveal anything new in theme or treatment.
DIRECTION ..... Satisfactory enough for a production of this stamp.
PHOTOGRAPHY ..... Varies; most of it sharp.
LIGHTINGS ..... Rather uniform, but generally give a natural appearance to sets.
CAMERA WORK ..... Passable
STAR ..... Screens well and should please in a character offering better opportunities.
SUPPORT ..... Adequate, with Blanche Davenport, George Majeroni and Henry Sedley in most conspicuous roles.
EXTERIORS ..... Answer the purpose
INTERIORS ..... Conventional
DETAIL ..... Didn't worry them much.
CHARACTER OF STORY ..... Old style meller; too unconvincing to be harmful.
LENGTH OF PRODUCTION .... About 5,000 feet.

If the Keeney people are going to make Catherine Calvert a popular star, they will have to find story material more along the lines of present day productions than that offered in "Marriage for Convenience," a meller of the old school, trite in theme and uninspired in treatment.

Three or four years ago, a film of this type would not have looked out of place, as it does today. At that time fans were accustomed to such exaggerations and improbabilities as are made the ground-work of E. Lloyd Sheldon's story. The star is not to be blamed if this film fails to get over, neither is director Sidney Olcott, for both did their best under trying conditions.

The production, photographically and in the matter of settings, is very passable and there is no serious fault to be found with the acting, but the handicap presented by an antiquated theme and time-worn situations is too great to be overcome, whatever the efforts of those concerned in the presentation.

Just as a matter of statistics, it would be interesting to know how many times in "pictures of convenience" a young woman has suffered the loss of her eyesight through an accident, undergone an operation for which it is difficult to raise the money, and then recovered her vision at the crucial moment, when it is time to ring in a climax by having her recognize the man responsible for her sufferings. Innumerable French and Italian photoplays have been modeled along these lines, which, fortunately, have gone out of fashion with the more natural school of modern American producers.

The first reel opens rather slowly, with the introduction of numerous characters, among whom Catherine Calvert and Blanche Davenport, as the daughters of a "poor but proud" southern family, are the chief figures. Preparing for what is to happen later, the author drives home the point that the mother of the two girls is in poor health.

The upstart aristocracy of the neighborhood is anxious to curry favor with the genuine blue bloods, and the two girls are constantly pursued by designing suitors. Catherine, however, is in love with one of her own kind, who happens to be as poor as she is. Her sister turns out to be foolishly unsophisticated.

At a lawn fete, meeting a man whom she knows nothing about, she allows herself to be taken to a notorious inn where she has her first drink. Her escort is evil enough in appearance to arouse the suspicion of any normal girl, but his intoxicated friend at an adjoining table, is even worse. To escape the advances of this man, Blanche jumps from a window of the inn, suffering a shock that causes blindness. The shock also kills her mother, and Catherine determines to devote her life to avenging the family honor.

It just happens that in order to get the money necessary to pay for the operation, the elder sister marries the man responsible for Blanche's condition. Also, it just happens that the girl recovers her sight and points to the willun at the climactic moment. Fortunately, he obligingly shoots himself, leaving the way open for Catherine's marriage to her former sweetheart.

HOBART HENLEY
(M.P.D.A.) Directed
"LAUGHING BILL HYDE"
The REX BEACH story in which WILL ROGERS starred
(You have read the reviews)
Now directing another Rex Beach story for Goldwyn

Not Much to Work With so Slide it Through Quietly

Box Office Analysis for the Exhibitor

Catherine Calvert in

"MARRIAGE FOR CONVENIENCE"

Keeney Prod.—Sherry Service, Dist.

I can't see any reason why you should take a chance on this film, unless you are particularly hard pressed for material. As I have already stated, the production is not bad, but the story is by no means the thing to offer an up-to-date audience accustomed to the better type of American pictures.

Probably the best chance for the film is in neighborhoods catering largely to a foreign born clientele, which responds to mellers of the sensational and unreasonable type. There is nothing offensive in this, insofar as the handling of the sex element is concerned, but on the other hand there is nothing to point to as a drawing quality, unless you feel that Catherine Calvert is a strong enough star to assure patronage.

If you run this, be careful not to make any rash promises. Just slide it through and aim to build up the rest of your program with worth while short stuff—preferably a fast comedy and an interesting news issue. Exploit the star of "Marriage For Convenience" as a famous beauty and make the most of her pictures in your display. Other members of the cast can't be counted upon to draw business.

For catchlines try something like: "Would you marry a man you despise in order to save your sister? Catherine Calvert does in 'Marriage For Convenience,' a stirring drama of love and sacrifice." Or, "See Catherine Calvert in her heart-stirring characterization of a girl who sacrifices herself for the honor of her family. You will like the beautiful young actress in 'Marriage For Convenience'."

A PICTURE AS BIG AS THE GREAT NORTH

Triangle Presents

HAZEL DALY and MATT MOORE

in "A Wild Goose Chase"

A PORTRAYAL OF THE NOBLE, THE DARING, THE HEROIC DEEDS OF A COURAGEOUS WOMAN, TO SAVE THE MAN SHE LOVES. AND PORTRAYED WITH A REALISM THAT CARRIES CONVICTION.

Clean---Stirring---Wholesome Action

SCHEDULED FOR EARLY RELEASE

Triangle Distributing Corporation

1457 Broadway NEW YORK

You will profit with this because it will please

Familiar Plot Developed Along Convenient Lines; Star is Pleasing

Louise Huff in
"CROOK OF DREAMS"
World

DIRECTOR ..... Oscar Apfel
AUTHOR ..... Forest Halsey
SCENARIO ..... George Du Bois Proctor
CAMERAMAN ..... Alfred Gondolfi
AS A WHOLE ..... Convenient meller of rather familiar type, best suited to audiences that accept what they see without bothering about its plausibility.
STORY ..... Holds the attention if premises on which it is built do not seem too forced.
DIRECTION ..... Makes the most of chances to register dramatic effects.
PHOTOGRAPHY ..... First rate.
LIGHTINGS ..... Generally good without aiming at anything exceptional.
CAMERA WORK ..... Straight stuff.
STAR ..... Attractive in appearance and acts up to requirements of ingenue role.
SUPPORT ..... Most of the players interpret stock "movie" characters in a conventional way.
EXTERIORS ..... Few needed
INTERIORS ..... The usual thing in studio sets.
DETAIL ..... Nothing to cause comment.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... About 5,000 feet.

Despite the somewhat forced nature of the plot, this film has points in its favor, which should put it across. The story possesses an appreciable romantic and heart interest appeal in the character of the girl reared in squalor and suddenly elevated to a place of wealth and position. The theme, in its fundamentals has, of course, been used times without number, but probably it will remain among standard photoplay material as long as folks like to dream about what they might have been, if events had only shaped themselves a bit differently.

There is a coating of realism in the early scenes of the picture, presenting Louise Huff at the mercy of a choice trio of crooks—a realism, that because of its physical impressiveness may serve to counteract the unlikely substance on which the story is based. The three denizens of the underworld are played with a savage intensity by Kempton Green as the girl's brother and Josephine Williams and Edward Elkas as the parents. Being badly abused and indicating a nature deserving of better things, Louise has no difficulty in winning sympathy during these early sequences of the film.

The direction of the scenes in the tenement house setting brings out the tragedy of the girl's situation to the full, a condition which is in no way bettered when the parents are sent to jail and Louise is left to the mercy of her unscrupulous brother. He sees an opportunity to get some money by passing his sister off as the long lost daughter of the wealthy Mrs. Waldron, (Virginia Hammond) whose mind is becoming affected by years of mourning over her missing child.

Much is made of the woman's approaching mental breakdown in order to justify the attitude of the secretary in permitting her employer to be fooled into believing that Louise is her daughter, accepting a medal worn by the infant as identification. From this point on, Louise undergoes a process of development at the hands of dressmakers and instructors and soon acquires an admirer in the person of Frank Mayo, playing a young lawyer, whose calculating mother resents the intrusion of the girl, fearing that she will inherit the fortune which otherwise, on account of a family relationship, probably would go to Frank.

Then, of course, there are plenty of other troubles in store for the girl, who all the while feels conscience-stricken because of the deceptive part she is playing. The secretary, played by Florence Billings, becomes jealous of Louise's growing importance in the household and threatens to expose her, and all the while there is the menace of the good-for-nothing brother, who relies upon his sister to keep him supplied with money.

As a climax to the girl's engagement to Mayo, in recognition of which she receives from her benefactress the family heirloom, a necklace, the brother appears and nearly gets away with the jewels. Louise threatens to tell the truth about the whole affair, but is persuaded from doing so when she is assured that such an exposure would cause Mrs. Waldron to lose her mind.

Still determined to prevent the marriage with her son, Kate Lester cooks up a scheme whereby she hopes to prove that the identification medal is not genuine; but this plan goes wrong. It remains for Louise to make a full confession to her fiance, preceding a general assembling of all the characters, including the two crooks released from jail, which brings about some startling revelations, the most important being that the misused little heroine is in reality the daughter of Mrs. Waldron.

Try To Arouse Interest in Louise Huff—Film Should Satisfy Average Crowd

Box Office Analysis for the Exhibitor.

This isn't big-time material, but in small houses, catering to a crowd that doesn't expect every picture to be an extraordinary production, it should get by without arousing objections. If you change your bill every day and have accustomed your public to program material, it is safe enough to take a chance on "Crook of Dreams."

Try to capitalize the popularity of Louise Huff, pointing out that in this picture she gives a characterization which touches the two extremes. Most folks feel a sympathetic interest in a girl of the slums, who through no fault of her own is the victim of brutalizing conditions. Some of the stills distributed by World bring out this phase of the story with sufficient emphasis. Then, by way of contrast, show scenes of the star clothed in pretty frocks and living in luxury.

It might help to use the name of Forest Halsey as the author of the story, directed by Oscar Apfel. Then Frank Mayo, as Miss Huff's leading man, and other members of a typical World cast, should signify something to your fans, especially if you have been in the habit of using the World program.

The title doesn't mean much, but probably will suggest the sort of romantic story in which folks like to see a girlishly appealing little star.

For a catchline say: "Louise Huff rises from the gutter to a mansion in 'Crook of Dreams.' She doesn't even know her own parents. She thought they were thieves—but—see for yourself. It's a picture of romance and drama that you can't afford to miss." Or "Do you believe that dreams come true? They do for little Louise Huff in her latest picture of romance and adventure, 'Crook of Dreams.'"

Ansell Removed From Military Justice Post

Relieved Ten Days Ago, but Denies Views Expressed to Congressmen Was Cause

is Winning His Fight

Senate Committee Members Indicate Intention to Revise Courts Martial Law

By Theodore M. Knappen
New York Tribune Washington Bureau

WASHINGTON, Feb. 15.—If the attitude of the members of the Senate Military Affairs Committee, and that of other members of Congress, expressed both privately and in debate, is of any value as a criterion, Acting Judge Advocate General Ansell is in a fair way to win the fight for making military [illegible] he has [illegible] or more

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4,000 Troops Due Here To-day on Two Ships

[illegible] To-day

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Leav[illegible]

Yes----I'm in the Movies Now!

"THE BETTER 'OLE"
STRAND THEATRE
NEXT WEEK

A Picture *So Big* You Can Advertise It for Almost Nothing!

"The Better 'Ole's' star, *Old Bill,* is so well known through the millions of books sold, cartoons running daily for months in the big newspapers, numerous touring theatrical companies—charging and getting $2 admissions that you can put over a cyclonic advertising campaign on him at *very small cost.* Just flash the famous "Old Bill" face and hitch your theatre's name to it! That can be done as effectively in "42 lines agate" as with a full page. And *that face* will "own" the page anyway! In the New York Sunday World, Herald, Times, American, Sun and Tribune (where the "Strand, Broadway and 47th Street," was the theatre underlined) the very copy we reproduce, stood out over all the big copy of the big advertisers. In evcry one of these great New York Sunday papers, the "The Better 'Ole" copy appeared in the *Main News* and not in the *regular* amusement section. It ran single column, next to reading matter, and people started calling up "The Strand" for reservations right off the bat! This is a tip to other first run houses who want attractions that have publicity punch — to managers who expect 100 per cent. returns from their advertising.

At World Film Exchanges Only

Slow Movement is Chief Defect in Capably Acted Production. Star Shows up Well

Mae Murray in

"THE SCARLET SHADOW"

Universal

DIRECTOR ..... Robert Leonard
AUTHORS ..... Lorne H. Fontaine and Katherine Leister Robbins.
SCENARIO BY ..... Harvey Thew
CAMERAMAN .....Allan Siegler
AS A WHOLE ..... Moves at a slow tempo; scenes frequently seem unnecessarily protracted; rather pretty production at its best.
STORY ..... Slight plot for six reels, passable vehicle for star, although it fails to reveal novel qualities.
DIRECTION ..... Allowed action to drag when the plot became thin.
PHOTOGRAPHY ..... For the most part good.
LIGHTINGS ..... Generally satisfactory without going in for anything unusual.
CAMERA WORK ..... Conventional
STAR .....Decidedly pretty in becoming gowns. her cute mannerisms should take with crowd.
SUPPORT ..... Frank Elliot displays dignity and reserve in his portrayal of the hero; Ralph Graves suits character of impetuous boy; Martha Mattox and Clarissa Selwyn are adequate.
EXTERIORS ..... A few attractive country scenes.
INTERIORS ..... In atmosphere of the action.
DETAIL ..... Star's make-up is occasionally a bit too apparent in close-ups.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION.....About 5,000 feet.

The chief defect in this production is the draggy tendency of the action. The scenes move too slowly and frequently are played beyond the time required to put over the meaning of the situation. I don't see any reason why a couple of thousand feet should not be cut out of this film, without the sacrifice of anything vital to the story, or of interest in the performances given by Mae Murray and other members of the cast.

Director Leonard cannot be accused of padding the plot with extraneous material; the fault is rather that of consuming five minutes in unfolding an incident that could be put across in half the time. Because of this too deliberate method an audience may become a trifle impatient and wish to hurry things along. The story is none too strong under any circumstances and seems to demand a snappy animated treatment.

The principal character, that of a sweet unsophisticated girl, passing her days in loneliness because of the unreasonable severity of the maiden aunt with whom she lives, is cut according to the familiar pattern, much favored by our young stars. It suits Mae Murray as well as any of them. She possesses good looks in abundance and has a charm of manner that always makes her an interesting figure on the screen. Her equipment as an actress fully suffices for the not very taxing requirements of the role.

You may count upon most of your folks being attracted by the cute mannerisms and wistful expressions of the little star; also they probably will be interested in several of the other characters, which are generally well drawn. Willard Louis, playing a wealthy vulgarian, who pursues Mae with his unwelcome attentions, is expected to supply most of the laughs. He is moderately successful, but in the comedy sequences, as in other parts of the picture, there is a tendency to prolong incidents beyond their real worth.

The plot may be accepted without too close scrutiny, for some of its fundamentals will hardly bear analysis. We may concede the existence of a character such as that of the puritanical aunt played by Martha Mattox, but it is hard to credit the lengths to which her bigotry goes. "The Scarlet Shadow" hanging over Mae is really a myth. Her mother had done nothing more serious than shock her spinster sister by marrying the second time, but this is made the foundation for the suspicioun with which Mae is regarded.

Always expecting that the girl will reveal vicious traits inherited from her mother, the aunt keeps her in seclusion on a country estate. Then comes a chance meeting with Ralph Graves and the situation bringing about the discovery of the youth in Mae's room, both being entirely innocent, of course. But, unreasonable as it may seem, the aunt insists that the girl has been compromised and that the pair must be married the following morning.

Then Frank Elliot, the boy's uncle comes to the rescue by preventing the marriage and taking Mae to his own home when the doors of the aunt's house are closed against her. Needless to say, she marries neither the boy, nor the fat broker, but in due time becomes the wife of the man whom she has learned to rely upon.

Not Much to Justify Exploiting This as a Special

Box Office Analysis for the Exhibitor.

Six reels is a good deal of footage for a picture of this type. If you are in the habit of arranging your program on the basis of a five reel feature and a few short subjects, you may not feel like changing your customary way of doing things to make a place for this production. And quite frankly, I can't see that it should cause the upsetting of your usual routine.

You wouldn't be justified in making a special splurge on this as an extraordinary feature, so there is no apparent reason why you should go out of your way to get it unless you have found from past experience that Mae Murray is a big favorite in your community. If she has drawn good business in previous pictures, there is ground for believing that she can pull this through. At all events, she is the outstanding point in its favor from a box office angle.

"The Scarlet Shadow" may be taken to indicate a more serious subject than is developed here; but probably it will prove a fairly effective title in connection with the name of Mae Murray. Use the star's portraits in your lobby and aim to cover both the dramatic and comedy angles of the story in your selection of stills.

Possible catchlines: "Innocent and friendless, she lived under 'The Scarlet Shadow' of suspicion. See the beautiful Mae Murray in her most appealing characterization." Or "Do you know what it is to have light and laughter crushed out of life by 'The Scarlet Shadow' of suspicion? Don't miss Mae Murray's picture of smiles and tears."

To First Run Exhibitors

By Carl Laemmle, President of the Universal Film Manufacturing Company

THE only reason why you ought to book Jewel productions and Universal Special Attractions is because they will make money for you. They are money-making pictures. If they were not good, they would not be money-makers.

If they fell short of what your audience requires, they would not be money-makers in the long run.

If they cost you all your profits, either in rental or presentation expense, they would not be money-makers.

A year ago you were star-mad. Six months ago you were star-mad. To-day you are finding that your star-craze is not getting you the big money that it once did. So you're beginning to look for pictures based on good stories, well directed, well acted, satisfying. You're getting down to business—and that's exactly the point where we come in.

Many of you have never run Jewels or Universal Special Attractions. You've heard from various sources that "The Universal has shown greater improvement in quality than any concern in the picture business during the past year," but you have not taken the trouble to look into it. We have had to get along without you. The smaller theatres had to lead the way. The smaller theatres had to discover that Jewels and Universal Special Attractions made more NET PROFIT for them than anything they had ever used.

It is a common saying that "the theatres in the smaller towns take their cue from the bigger fellows." And while in some respects this may be true, I have found that you first-run fellows plodded along in your star-mad course until the smaller houses played the Christopher Columbus act and "discovered" that the Universal product has leaped ahead of all the others in quality of ENTERTAINMENT VALUE AND NET PROFITS TO THE EXHIBITORS.

Every week it grows harder for you to make money by the mere exploitation of stars. You know it, but you haven't done anything about it. You have to spend more and more on advertising and presentation, because the magic charm of a star's name has gradually become weaker and weaker.

You want, AND YOU MUST HAVE, money-making pictures. To be money-makers for you, they must combine high quality, reliability and reasonable cost all in one. The remedy is right near you. Any Universal or Jewel exchange can supply it.

The talk of the trade right now is the amazing improvement in Jewels and Universal Special Attractions. Where there's smoke, there's bound to be fire. If you're getting cold feet because of SPENDING ALL YOUR PROFITS, come up to the fire and warm up a bit!

Vivacious Star Registers Well in Light and Entertaining Comedy

May Allison in
"PEGGY DOES HER DARNDEST"
Metro.

DIRECTOR ..... George D. Baker
PERSONAL SUPERVISION OF .. Maxwell Karger
AUTHOR ..... Royal Brown
SCENARIO BY ..... George D. Baker
CAMERAMAN ..... William Fildew
AS A WHOLE ..... Bright comedy played with spirit; may be relied upon to please most audiences.
STORY ..... Adaptation of story which appeared in Red Book Magazine; improbable but amusing.
DIRECTION ..... Gives animation to scenes and affords the star plenty of chance to score.
PHOTOGRAPHY ..... First class
LIGHTINGS ..... Some particularly good effects in sequences showing the attempted robbery of a house at night; well modulated on players.
CAMERA WORK ..... Long shots of picturesque estate effective; angles on interiors sufficiently varied.
STAR ..... Charming and vivacious; shows steady improvement as an actress.
SUPPORT ..... Robert Ellis doesn't have a great deal to do as the leading man; Rosemary Theby well cast as May Allison's elder sister; Frank Currier and others suit roles.
EXTERIORS ..... Many of them very fine
INTERIORS ..... Tastefully furnished to represent a home of wealth.
DETAIL ..... Some effective humorous bits; sub-titles kept in comedy vein.
CHARACTER OF STORY ..... Particularly adapted to matinee audience.
LENGTH OF PRODUCTION .... About 4,800 feet.

May Allison certainly is developing. She has charm, youth and vivacity to begin with, and supplementing these natural qualities, she is broadening her technical scope as a screen actress. Folks will like her in this and won't be bothered by the frothiness of the story, which is extravagant comedy fiction all through. It holds, however, largely on account of the personality of the star and the performances of her capable supporting company, in a production tastefully presented by George D. Baker.

As in all comedies of this nature, an audience need not question too closely into the whys and wherefores of what happens. It should be taken in the spirit in which it is written and played, one of youthful good humor, untouched by weighty problems.

They lead off with an unusual sequence well calculated to catch the attention. May has appeared in many roles and many costumes, but probably this is the first time that she has donned a boy's gymnasium outfit and indulged in pugilistic and jiu jitsu training under the guidance of an athletic youth. These scenes are played on the lawn of the estate occupied by the family in which May is the youngest sister.

There is good comedy in her three-round boxing bout and in the scenes indicating the horror of the conservative mother and the primly cattish sister, Rosemary Theby, when, accompanied by Robert Ellis, a young Englishman, they encounter the tomboy daughter in her unconventional attire. Along in the first reel, it is explained that Ellis has come to this country to deliver a valuable gem to May's father, a wealthy diamond merchant.

Each of the girls sets her cap for the handsome young Englishman, although in quite different ways. For the purposes of the story, May is supposed to have received a diploma as a graduate detective and they devote quite a bit of film, more than seems necessary, in fact, to showing the young woman masquerading in various costumes. Some of this is a bit too childish, even for a light comedy.

Meanwhile, Frank Currier, the father, has engaged a genuine detective to occupy the place of butler that he may guard the jewel which is placed in the library safe. In the course of her masquerading escapades, May, dressed as a housemaid, meets a thief, who plans to win her confidence, thereby gaining an entrance to the house that he may steal the gem.

The girl lets him in, but of course she is in no way fooled as to the true motive of his visit. On the night of the attempted burglary, the detective is peacefully sleeping, as are the other members of the family except May, who with unruffled poise and profiting by her knowledge of jiu jitsu, floors the burglar and keeps him captive until the startled members of the household arrive. After such a manifestation of courage, the elder sister no longer has a chance with Robert Ellis.

Sure To Go With Matinee Crowd. Give May Allison Plenty of Boosting

Box Office Analysis for the Exhibitor.

First of all, this is a good picture for a matinee crowd in neighborhood houses catering largely to women and children. Many of your women folk probably will term it a "cute" story and they are sure to like May Allison in her interpretation of the ultra-modern and rescurceful girl.

If you have a girls' school in your neighborhood, it would be wise to call the attention of the students to this production, for there is plenty in it to give satisfaction to young women who are drawing away from the clinging vine attitude.

Be sure to get pictures of May Allison sparring with the pugilist, and others showing her pulling off some jiu jitsu stunt, such as that in which, without seeming effort, she throws the burglar over her head. These scenes, in themselves, are good for laughs and they give an idea of the character of the film.

"Peggy Does Her Darndest" is a strong advertising title in connection with the sort of illustrations I have mentioned. It also may be worked into various catchlines such as: "'Peggy Does Her Darndest,' but still her big sister walks off with all the beaux. Then things begin to happen and the tables are turned in May Allison's newest and most amusing comedy." Another one: "What do you suppose happens when 'Peggy Does Her Darndest'? Prepare for a lot of surprises when you see May Allison in her latest and best Metro picture."

SELECT SP PICTURES

ALICE BRADY

brilliantly portrays a pleasure-seeking young American girl in her latest Select Picture.

"THE WORLD TO LIVE IN"

By W. Carey Wonderly

Scenario by Margaret Turnbull

Directed by Charles Maigne

"There is a wholesomeness about Alice Brady and

Star Gives Admirable Portrayal in Dual Role. Story Holds Attention

Bessie Barriscale in

"A TRICK OF FATE"

B. B. Features, Prod.—Exhibitors-Mutual Dist.

DIRECTOR ..... Howard Hickman
AUTHOR ..... N. B. Hadie
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Not credited
AS A WHOLE ..... Decidedly interesting picture filled with varied incidents well presented by star and supporting company.
STORY ..... Gives star a dual role in sharply contrasted characters; is reasonably developed, granting the premises.
DIRECTION ..... Secures good effects in Paris resort scenes, also in sequences revealing Bessie Barriscale as a popular dancer.
PHOTOGRAPHY ..... First rate all through
LIGHTINGS ..... Well modulated to give variety and artistic tone to settings.
CAMERA WORK ..... Very good
STAR ..... Has a role with plenty of opportunities, which she handles effectively.
SUPPORT ..... Alfred Whitman portrays clean cut hero; George Fields and Joe Swickard among others who contribute acceptable performances.
EXTERIORS ..... Not used to any great extent
INTERIORS ..... Up to requirements
DETAIL ..... Enough to give a tone of reality to most of the scenes.
CHARACTER OF STORY ..... Exciting fiction without objectionable qualities.
LENGTH OF PRODUCTION ..... About 5,000 feet.

Whether this is considered as a well devised starring vehicle for Bessie Barriscale, or merely as an attention-holding photoplay drama, it measures up to requirements. The star certainly has a wealth of opportunity in the two characters whose fates become so strangely mixed, and in each role she gives a portrayal designed to mark the differences in the natures of the two women.

No serious fault need be found with the story because it is not built along probable lines, for at least a semblance of reality is maintained. The plot is replete with situations of the kind that go to make popular fiction, in film form as well as in printed narrative. Then there are certain unexpected twists which will not be anticipated by your audience, even though the main point of the story is revealed early in the picture.

Miss Barriscale is first met as the daughter of an impoverished southern aristocrat. Some quite charming scenes present the young woman as a dancing teacher with a number of cute youngsters for her pupils. Presently, the father dies, leaving a debt of five thousand dollars, which Bessie, for the honor of the family, feels that she must pay. Realizing the impossibility of earning such an amount in the southern town, she goes to New York determined to make her way, while her fiance, Alfred Whitman, a civil engineer, is seeking wealth in South America.

Suddenly they switch to Bessie Barriscale as a dancer in a Paris Apache resort. This young woman is as tempestuous as the pretty southern girl is mild. Her lover is a typical habitue of the Paris underworld, who claims her as his property and resents the offer of a New York engagement made to Bessie by a theatrical manager.

The chance for gain appeals to the dancer, however, and soon we find her a reigning favorite on the New York stage, surrounded by admirers and giving free play to her temper, much to the annoyance of her manager. The star appears to distinct advantage in becoming ballet costumes and dances with contagious spirit.

Meanwhile Bessie, as the southern girl, is facing all sorts of hardships in New York. The dancer is killed by her Apache lover who has followed her to America, and on this very day, the manager happens to meet her double, who is persuaded, in return for five thousand dollars with which she may clear up the family obligations, to impersonate the Parisienne. The agreement stipulates that she shall tell no one of the deception.

Naturally, this leads to all sorts of complications, especially when Alfred Whitman returns from South America and finds his fiance, who is forced to deny her identity. Through a quite cleverly arranged sequence, the truth is revealed bit by bit, and Bessie is accused of having murdered the dancer that she might occupy her place. Whitman heroically pleads guilty of the crime, and it remains for Bessie to go to Paris and exact a full confession from the Apache lover.

Be Liberal With Pictures of Miss Barriscale in Ballet Costume

Box Office Analysis for the Exhibitor

There is enough out of the ordinary in this story to make it a first rate attraction for any crowd that responds to exciting fiction. The fact that the plot is cleverly devised, rather than lifelike, doesn't matter a great deal, because the interest is successfully held and the whole thing stacks up as a good yarn.

In addition to the story as a whole, there are enough scenes, which, individually, will strike your folks as being out of the ordinary. Those showing Bessie Barriscale as a dancer, first in the Paris resort and then on the New York stage are certain to attract, and I would make a feature of them in your exploitation.

You will find that much of the pictorial matter issued in connection with this film shows Miss Barriscale in her decidedly fetching dancing costume. Make these pictures the center of interest in your lobby and don't be bashful about suggesting to your folks that the star is worth looking at when she appears in tights.

In speaking of Miss Barriscale's impersonation in a dual role, promise that it is one of the most interesting performances she has given, and try to suggest the contrast by using side by side, two pictures, one of the demure southern girl, the other of the reckless dancer, with a line to the effect that Miss Barriscale is both. Your publicity should be designed to drive home the fact that this is an exciting story with quite a bit of Paris atmosphere.

EXTRA!

A Riot in Milwaukee Compelled to call the Police---

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PEOPLE PACKED TO CAPACITY AND THE SAME ALL AFTERNOON AT
SIX PM SUPPER HOUR STILL PACKED TWO POLICEMEN LINING UP
CROWDS AT TWO TICKET OFFICES WERE FORCED TO SEND FOR
TWO MORE POLICEMEN TO AID GREATEST CROWDS SINCE SUNDAY EVER
ATTENDING A MOTION PICTURE THEATRE IN THE HISTORY OF MILWAUKEE
PICTURE GOING OVER EVEN BETTER THAN "EYE FOR EYE"
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METRO PICTURES CORPORATION

Farcical Situations Will Get Laughs in Story of Uneven Merit

Hale Hamilton in
"JOHNNY-ON-THE-SPOT"
Metro

DIRECTOR ..... Harry L. Franklin
SUPERVISED BY ..... Maxwell Karger
AUTHOR ..... Shannon Fife
SCENARIO BY .....June Mathis
CAMERMAN .....Arthur Martinelli
AS A WHOLE ..... Offers a mixture of farce-comedy and melodrama; last reels, on account of their swift movement, most likely to find favor with crowd.
STORY ..... Holds fairly well, although some of the developments seem rather forced.
DIRECTION ..... At its best in working action up to a fast pace.
PHOTOGRAPHY ..... First rate
LIGHTINGS .....Mostly well judged
CAMERA WORK ....Nothing exceptional required.
STAR .....Registers in humorous scenes; has genial personality that will win friends.
SUPPORT ..... Louise Lovely good to look at as the heroine; others in cast, including Philo McCullough, Ruth Orlamond and E. N. Wallack, suffice.
EXTERIORS .....Up to requirements
INTERIORS ..... Conventional
DETAIL ..... Some good bits likely to get a laugh.
CHARACTER OF STORY ..... Nothing offensive.
LENGTH OF PRODUCTION .... About 5,000 feet.

Considered in its entirety, and in view of the difficulties presenting themselves when it comes to finding screen material adapted to the personality of Hale Hamilton. "Johnny-On-The-Spot is an acceptable story, although it lacks the unity of impression left by a production in which the plot is more closely tied together through a series of situations leading to a definite conclusion.

The conclusion is merely the inevitable one, that Hamilton gets the girl, and preparatory to this we have a varied assortment of sequences, more or less closely related to the story, and running the gamut, all the way from character comedy, through broad farce and ending in melodrama with farcical trimmings, not far removed from the slapstick style.

Neither in appearance nor manner is Hamilton the conventional type of picture hero, whether the medium is comedy or drama. He seems to belong just where he has been placed on the stage, in characters depicting the glib, good-natured, shrewd, American business man. He personifies the happy-go-lucky sort of person associated in the public mind with successful salesmanship. His smile is winning and he radiates a whole-hearted frankness, which is certain to arouse a sympathetic friendliness if he is permitted to use his natural abilities to the full.

This film leads off in a way that indicates a character comedy, such as Hamilton is peculiarly qualified to play; but after a time they slide into melodramatic farce calculated to please a fan crowd, but not especially well adapted to reveal the star at his best. For instance, the situation near the finish, when Hamilton rides a considerable distance in an automobile, believing that the veiled woman seated next to him is the girl he intends marrying, is beyond the bounds of anything except unbridled farce.

Then, too, we have scenes such as that in which a country parson is bound in tire chains and left by the roadside in order that he may not "skid into difficulties"; and the one showing Hamilton, disguised by a fake mustache, fooling a number of people, his sweetheart among them, into the belief that he is a visiting minister come to officiate at a marriage ceremony.

All this is effective enough in its way, but it hardly harmonizes with the promise of the first reel, introducing Hamilton as a would-be author, whose wealthy father declines to unloosen the family purse strings until the youth has earned $5,000 through his own efforts. Between fights with his landlady over the board bill, Hamilton pounds out chapters of his masterpiece, "Taking it Easy, or Everything Comes to Him Who Waits."

Across the hall is Louise Lovely, also an aspiring, but entirely "unarrived" literary genius. She, too, is in bad with the landlady and is allowed to retain her room only because of her fellow boarder's thoughtfulness in slipping $10 into her purse. This part of the story is made quite human with occasional bits of pathos.

But soon they bring on the familiar plot complications to the detriment of the human quality. Louise will inherit a fortune if she marries within a stated period, but the executor of the estate can't locate her. The secretary of a renowned author, impersonating his employer and co-operating with a lawyer's clerk who knows the stipulations of the will, schemes to marry the girl and get the fortune. Meanwhile Hamilton is earning a livelihood by traveling with a medicine show. He learns about what is going on just in time to save Louise from being hopelessly trapped.

Won't Disappoint if Your Crowd is Not Over Critical

Box Office analysis for the Exhibitor.

It is quite possible that this production will be favorably received on account of the farcical situations, which are generally good in themselves and played with spirit. In the ordinary run of a week's output, "Johnny-On-The-Spot" impresses me as being slightly above the average in entertainment value.

How far Hale Hamilton will come through as a drawing card, rests largely upon his record in your community. Up to the present time, he is much better known on the stage than on the screen, a condition that I would bear in mind in seeking patronage. If he has visited your legitimate theater during road tours, I would refer specifically to his appearance, mentioning the name of the play. Speak of him as a renowned stage comedian, who is equally amusing in pictures.

The name of Louise Lovely is familiar enough to well informed fans to warrant your playing it up, along with pictures of the pretty little actress and the star. The most humorous scenes for pictorial treatment are those of Hamilton in his ludicrous get-up as a puller-in for the medicine show. In fact, I think it might be good business to feature this part of the picture, using such catchlines as: "If you want to see a real old-time medicine show in operation, don't miss 'Johhny-On-The-Spot,' starring Hale Hamilton."

Other possible catchlines are: "Whatever happens, don't fail to see Hale Hamilton in 'Johnny-On-The-Spot,' a comedy of laughs and surprises," or "Hale Hamilton writes a book 'Taking it Easy, or Everything Comes to Him Who Waits,' but he turns out to be 'Johnny-On-The Spot' when it comes to a show-down."

Latest Ince Special is a Real Thriller With Plenty of Novel Situations

Henry Walthall in
"THE FALSE FACES"
Paramount-Artcraft Special.

DIRECTOR ..... Irvin V. Willat
SUPERVISED BY ..... Thomas H. Ince
AUTHOR ..... Louis Joseph Vance
CAMERAMAN ..... Irvin V. Willat
AS A WHOLE ..... Compelling melodrama admirably produced; stands out as a picture of genuine special calibre.
STORY ..... Adaptation of popular serial which appeared in the Saturday Evening Post; offers plot of many complications suitable to screen presentation.
DIRECTION ..... Responsible for numerous thrills in registering full force of dramatic climaxes.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Heighten the atmosphere of suspense and mystery in many scenes; well modulated all through.
CAMERA WORK ..... Difficult shots successfully accomplished, particularly in scenes on ocean liner and submarine.
STAR ..... Acts with convincing intensity.
SUPPORT ..... Lon Chaney gives forceful portrayal of brutal Hun; others suffice.
EXTERIORS ..... Water scenes especially good
INTERIORS ..... Where action transpires on shipboard, the surroundings look like the genuine thing.
DETAIL ..... Lots of incidental bits of action that contribute materially to the power of the melodramatic situations.
CHARACTER OF STORY ..... Nothing to offend
LENGTH OF PRODUCTION ..... 6,940 feet.

Picture fans are pretty well fed up on war and spy melodramas; but that's not going to make one atom of difference in the reception awaiting this Ince production. It's a sure 'nuff thriller from beginning to end, with a mystery plot that introduces a succession of surprises and a lot of situations that will get any crowd by reason of their novelty and dramatic strength.

You hear about pictures that stir an audience into applauding the triumphs of the hero, but you don't often encounter them. This is an exception. Try it on your fans and see if it doesn't get them going. It did at the first screening in a Broadway theater; so much so, that the punch climaxes were greeted with liberal applause, which is proof enough that Ince has put real stuff into the production.

One incident in particular stands out as something novel in picture stunts, startling in itself and effectively worked into a gripping part of the story. Walthall, playing The Lone Wolf has been thrown from the deck of a ship by his mortal enemy, Lon Chaney, in the character of Karl Eckstrom. He has expended all of his strength in keeping afloat when a submarine slowly emerges, lifting him on the forward part of the deck. This difficult scene is so skillfully manoeuvered that no one is going to dispute its reality.

Near the close of the film there is another capital bit of work, so swiftly and adroitly executed that an audience is taken completely by surprise. Trapped in a house occupied by German spies, Walthall, after the severest sort of a fight, knocks Chaney unconscious, and using soot for make-up, quickly disguises his enemy so that he is not recognized by his confederates when they enter the room. He is shot by the gang of excited Germans while Walthall is escaping with Mary Anderson, the girl he has aided in the performance of her secret mission.

For a start off they have some war stuff, showing how The Lone Wolf crawls through the mud of No Man's Land to the French trenches, carrying information of value to the allies. His great purpose in life is to kill the Hun, Eckstrom, who, in Belgium, was responsible for the brutal murder of his sister and her child. To carry on his secret service activities, Walthall wants to get to America and through the assistance of the French commander secures passage on a ship which turns out to be a veritable hornet's nest of Huns.

Eckstrom is on board, also a mysterious young English woman, Mary Anderson, and a wounded English officer. Much of the action revolves around efforts of the German agents to get a small cylinder in the possession of the girl and supposed to contain a message of great import to the English secret service in this country. The Lone Wolf, taken partially into Mary's confidence, becomes a vital factor in the plots and counterplots. Then the ship is torpedoed and Walthall continues his adventures on the submarine which so unexpectedly saves him.

The manner in which he effects the sinking of the U-boat forms another exciting sequence, and equally stirring are the events following the arrival of all of the characters in New York. A clever development of the scenario, which never allows too much of the plot to be divulged in advance, is largely responsible for the suspense being maintained at all points of the story. Walthall gives a truly artistic interpretation of The Lone Wolf, while Lon Chaney is the personification of villainy as Eckstrom. Others in the cast are Milton Ross, Thornton Edwards, William Bowman and Carry McGarry.

Worth Booking For a Run of Several Days. Is Sure to Satisfy

Box Office Analysis for the Exhibitor

Get this for a special run and don't worry about not realizing a full return on your investment, for unless I miss my guess entirely and unless a New York crowd is different from the fans in your community, Tom Ince has given the Paramount-Artcraft people the kind of a melodrama that the public will talk about.

It's up to you to make the most of this word of mouth advertising by keeping the film for at least two or three days. Try to get something beyond the perfunctory newspaper comments by increasing your advertising space and sending a special invitation to dramatic reviewers to cover the show. If you can persuade them to see the picture and have fixed things right with the business departments of the publications, there is a chance of getting some mighty helpful write-ups.

There's plenty to work with in your exploitation. Make it plain that you have a Thomas H. Ince Paramount-Artcraft special production, so that your folks won't class this along with program releases. Then identify the story, referring to it as an adaptation of the famous Louis Joseph Vance serial published in the Saturday Evening Post. Practically all readers of this publication and many others, as well, are familiar with the character of The Lone Wolf, which you are safe in stating is extremely well visualized by Henry B. Wathall.

In a case like this you might write a personal guarantee signed by yourself as manager, to the effect that "The False Faces," coming to your theater on such and such a date, is one of the most thrilling melodramas you have ever seen. This sort of boosting is apt to be effective if you don't try it too often.

Starts Slow But Works up Interest Through Several Effective Situations

William Desmond in
"THE PRODIGAL LIAR"

J. D. Hampton Prod.—Exhibitors Mutual Dist.

DIRECTOR ..... Thomas N. Heffron
AUTHOR ..... George Elwood Jenks
SCENARIO BY ..... George Elwood Jenks
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Starts slowly, but works up into first rate entertainment with fair comedy elements.
STORY ..... At its best in the introduction of one or two unusual situations; basic plot theme is trivial.
DIRECTION ..... Shows appreciation of dramatic and comedy values in the story.
PHOTOGRAPHY ..... Sharp all through
LIGHTINGS ..... Nothing exceptional.
CAMERA WORK ..... Long shots of picturesque western country very fine; altogether expert handling of out-of-door scenes.
STAR ..... Will satisfy those who have responded to his genial personality in other productions; he is not called upon to do anything out of the ordinary.
SUPPORT ..... Betty Compson is distinctly engaging in the role of an eastern girl who goes west in search of adventure; others fulfill requirements.
EXTERIORS ..... Mountain and valley scenes, used all through the picture, contribute much to its atmosphere.
INTERIORS ..... The usual thing for a Western film.
DETAIL ..... Settings, costumes and action in harmony with the story.
CHARACTER OF STORY ..... Nothing to offend.
LENGTH OF PRODUCTION .... About 4,800 feet.

About one reel and a half is consumed in getting this story planted, after which the picture takes a decided turn for the better. The plot material is slight enough, all through, in fact almost childish at times, but there is enough novelty in the situations and appeal in the performances of William Desmond and Betty Compson to make the production consistently diverting after the unpromising beginning.

It is the treatment rather than the plot that accounts for the commendable qualities in this film. The incidents likely to catch the attention of an audience may not occupy a dominant place in the progress of the story, but by reason of their freshness they serve to carry the picture over its doubtful moments. Without such novel touches there would be little besides a flabby western romance, strengthened to some degree by the always capable acting of Desmond.

In point of effectiveness through screen interpretation, the best idea the author reveals in "The Prodigal Liar" is that developed at the time Betty corners Desmond in a manner which forces him to plead guilty to leading a double life—one, that of a bandit hounded by the law-abiding cattle men, the other that of a decently amiable citizen.

A blow on the head is supposed to have caused this criminal streak, which really doesn't exist, and Betty's uncle, knowing all about the game which Desmond is playing merely to give the girl a taste of real western deviltry, furthers the joke by explaining how another severe blow might restore the man's normal mentality. They work this up into a situation containing both comedy and suspense, prior to Betty's knocking the supposed outlaw senseless, just at the time the real bandit, whom he is impersonating, is watching proceedings from behind a shelter of bushes.

The other most effective incident, also in the last part of the film, concerns Desmond's capture of the desperado who has run off with the girl. Having been relieved of his pistols, he sneaks up behind the outlaw, who threatens to kill Betty unless a posse at the foot of the hill withdraws, and presses a signet ring against the back of the man's neck, startling him into the belief that it is the point of a gun. Then bits of western meller are presented in a way that gets an audience.

There is no need to go into the details of the plot, which is quite trivial. Satisfactory performances are provided by Louis Morrison, Walter Perry and Frank Manning.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn
"The Brand" by Rex Beach

Let Your Gang Know That This Contains Comedy in Addition to Western Stuff

Box Office Analysis for the Exhibitor.

William Desmond in

"THE PRODIGAL LIAR"

J. D. Hampton Prod.—Exhibitors Mutual Dist.

William Desmond has not always been fortunate in his material, but through a long career, during which he has played nearly every conceivable type of character, he has acquired a reputation which surely means something at the box office.

If you have ever accustomed your folks to the Triangle program, they will certainly have favorable recollections of this star. On the strength of his reputation, especially in small towns where the well known screen players are apt to signify as much, and frequently more than stage stars, I see no reason why this production should not fulfill requirements.

There is no indication that good western stories, enhanced by beautiful scenery such as is found here, are not in demand. Then there is a comedy vein which lifts it out of the class of old-fashioned, deadly-serious western meller. It would be wise to call attention to the comedy aspects of the picture, because people who merely look at the stills and read the title are likely to conclude that it is all done in a tragic mood.

A catchline might read: "Look for romance in the wild and lawless west and what do you find? William Desmond becomes 'The Prodigal Liar' in order to fulfill the dreams of a romantic eastern girl in this picture of comedy and adventure." Probably most of your folks don't know Betty Compson, but I'd use her name just the same, for they're certain to like her in this.

Attention--State Rights Buyers

"FRUITS OF PASSION"

Written and directed by GEORGE RIDGWELL; Scenario by L. CASE RUSSELL

featuring

ALICE *and* :: ::
FRANCES MANN

Supported by a strong cast, including J. de Varny, Colin Campbell, Donald Hall, John L. Russell, Harry Fischer and Charles Robbins. A five-reel drama that offers the territorial buyer big money-making opportunities.

McCLURE PRODUCTIONS, Inc.

25 West 44th Street Telephone, Vanderbilt 3900 NEW YORK

Star Fights His Way Through Meller of Usual Type.

William Farnum in
"THE MAN HUNTER"
Fox.

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Frank Lloyd
CAMERAMAN ..... Billy Foster
AS A WHOLE ..... Meller of the lurid type, has some striking passages.
STORY ..... Motivation is not convincing, but incidents are strung together in a way that gives star plenty of chance to act.
DIRECTION ..... Works up action on board sinking ship to high pitch of excitement.
PHOTOGRAPHY ..... Varies
LIGHTINGS ..... Some effects skillfully arranged
CAMERA WORK ..... Good
STAR ..... His usual self; displays all the physical vitality that his admirers expect.
SUPPORT ..... Louise Lovely makes pretty heroine.
EXTERIORS ..... Scenes on rocky coast attractive.
INTERIORS ..... Conventional
DETAIL ..... Louise Lovely's gown changes between the time she goes down with sinking ship and is dragged to shore; vessel is called the Asia, while the life preservers are labelled New York.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... About 5,000 feet.

Everybody expects William Farnum to fight his way through a picture, but even so it is well to give him something that justifies a life and death issue. It is one thing for a man to fight over a woman or for self preservation, but it seems a bit strange to find a seemingly normal person becoming a near-maniac, owing to the hatred incurred by an enemy who has merely swindled him.

It strikes me that Frank Lloyd would have increased the strength of his story if he had supplied a sound motive for the undying hatred of "The Man Hunter," who pursues his prey from country to country and continent to continent, with all the ferocity of a savage.

But the production is effective enough in a melodramatic way, if one accepts the premises on which it is based, and enjoys meller replete with physical combat, supplemented by some sensational sequences in connection with a shipwreck. This part of the picture is worked up to a really high pitch of excitement, in showing the passengers on the deck of the sinking ship being swept back and forth in a tropical storm.

Apparently, only three are saved, William Farnum, who has become a stowaway on the vessel, in order to get an opportunity to murder the man who has wronged him, Louise Lovely, the daughter of a wealthy New York oil magnate, who is making a tour around the world, and the man whom Farnum has sworn to kill. These three, washed ashore on a deserted island, proceed, after the manner of all picture folk in a like predicament, to live a back-to-nature sort of existence, until the rescue party arrives.

But it so happens that at the very hour the crew of a passing ship notes the distress signals and prepares to take the stranded trio back to civilization, Farnum's enemy becomes over ardent in his expression of love for Louise, whereupon "The Man Hunter" topples him over a cliff. With the villain permanently out of the way, Farnum and Louise are returned to New York where it develops that the wanderer is in reality the owner of a block of stock in oil property being exploited by the girl's father.

Opening passages of the picture, laid in England, show how Farnum is sent to jail for assaulting the man who has defrauded him, how he nurses his hatred until it becomes an obsession, how he gets to New York, where, employed as a stevedore, he sees his enemy boarding a vessel bound for the tropics and how he sneaks into the hold and is carried to sea as a stowaway.

Farnum is almost starved to death during the trip, then he is put in irons for assaulting his victim, and is released only when the captain realizes that the ship is doomed and that the prisoner might as well be given a chance to save himself. The storm is realistically presented, but it would be equally effective if the shots showing a boat floundering on the rocks were eliminated.

Let Your Folks Know That it is a Typical Farnum Film.

Box Office Analysis for the Exhibitor.

Most audiences know what to expect in a William Farnum picture and if they are looking for fights, as they probably are, they are not going to be disappointed in this production. I should say that for a typical meller loving crowd, it is a first rate film, likely to hold the attention throughout.

Let your patrons know that it is a virile fighting picture from the first to last, and that it gives their hero all the needed opportunity to reveal his strength. "The Man Hunter" is an appropriate title for a subject of this nature and may be used effectively with the name of the star and pictures showing him in dramatic situations, especially those on the island where he is stranded with Louise Lovely.

In your publicity announcements, I would be careful to call attention to some of Farnum's other pictures, notably "Les Miserables," indicating that he is equally dominant in his latest offering. Providing you go into details concerning the production, emphasize the shipwreck incidents, which are handled in a manner that makes the most of their exciting possibilities. Those in the cast who should be mentioned are Louise Lovely, Charles Clary, Marc Robbins and Beatrice Joy.

If you are looking for catchlines, work mainly on the fight angle, something after this fashion: "William Farnum in 'The Man Hunter' fights his way from poverty to wealth. He gets his man and he wins the girl in the most thrilling of all Farnum pictures," or "The chase leads around the world, but William Farnum never weakens in 'The Man Hunter', a picture of thrills and surprises."

The Salamander Comes to Life Under Another Name and is Still Diverting.

Alice Brady in
"THE WORLD TO LIVE IN"
Select.

DIRECTOR ..... Charles Maigne
AUTHOR ..... W. Carey Wonderly
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Al Liguori
AS A WHOLE ..... Likely to interest those who find entertainment in stories dealing with New York life.
STORY ..... Has some bearing on realities in the drawing of characters.
DIRECTION ..... Makes the action appear genuine in the presentation of typical people in natural surroundings.
PHOTOGRAPHY ..... Varies, some of the scenes lack sharpness.
LIGHTINGS ..... A trifle harsh at times, but generally effective.
CAMERA WORK ..... Composition of scenes usually good.
STAR ..... Handles her role gracefully and without affectation.
SUPPORT ..... W. P. Carleton, Jr., Earl Metcalfe and Robert Schalbe figure prominently.
EXTERIORS ..... Mostly comprise shots on Atlantic City beach.
INTERIORS ..... Look right, whether representing a boarding house, or an Atlantic City hotel.
DETAIL ..... Correct
CHARACTER OF STORY ..... Censors won't find anything to kick about.
LENGTH OF PRODUCTION ..... About 4,800 feet.

New York is full of them, Chicago, Boston and Philadelphia have their share, whereas smaller cities right down the line, are not wanting in what the author of this story is pleased to call "tinpanners."

In case you don't know what a "tinpanner" is, it may be explained that it belongs to the well-gowned, smooth-mannered feminine species that is invariably careful not to get caught in an emotional flare-up. These ornamental creatures eat costly dinners, ride in taxis, when limousines are not available, and observe the Ten Commandments, in-so-far as they have a social significance.

"The World to Live In" is in fact a story of a successful "tinpanner." And going back to theme derivations, it has the same character foundation as Owen Johnson's "Salamander," which, as you may recall, was a popular serial and novel before it found its way to the stage. The Rita Charles portrayed by Alice Brady might be a twin sister to The Salamander, but that, of course, does not prevent this being an entertaining picture.

The heart interest is almost a negative quality; but there are other elements calculated to make a lot of young men, and more particularly young women, say "well, I suppose this is life," not, probably as they have found it, rather as they may imagine the experiences of those more fortunately placed. If you are looking for a moral, there is none, unless you consider it sound moral advice to marry a "steady" man after a whole address book full of "unsteady" ones have been tested and found deficient. Nobody is going to take Alice Brady's love for the righteous W. P. Carleton, Jr. very seriously.

But think of all the twenty-five dollar a week stenographers and clerks, who are sure to look at Miss Brady with admiration and marvel at how she gets away with it, unsullied, save when a too impetuous escort, having motored her from the Plaza to the Bronx, insists upon a farewell kiss. Of course she says no, because kisses are not in the code of the "tinpanner." But don't imagine that the poor girl doesn't suffer and despise herself for wanting, oh, so coldly, to have a good time.

She begins to realize how cruelly girls such as she are treated when Earl Metcalfe keeps her waiting for ten minutes in Peacock Alley. Then there is a certain lack of respect in the manner of a wealthy Russian nobleman or ex-nobleman, and worst of all there is Robert Schalbe, the bounder son of her employer. He is so frightfully direct in his method.

When the "tinpanner" migrates to Atlantic City, all of the principals in her retinue get there too, even the flawless Carleton, Jr., who, after an examination of her palm, advises her not to contradict the promise of an unbroken heart line. Alice is inveigled into a private dining room by Schable, then to avoid a scandal is about to become the wife of Metcalfe, but on third thought, remembering her heart line, she turns to Carleton, and there you are. She's through with "tinpanning." In the cast are Virginia Hammond, Zyllah Shannon and Anne Cornwall.

Has Enough Bearing on City Life To Arouse Interest.

Box Office Analysis for the Exhibitor.

Folks may kid this story and like it at the same time. It is well to bear in mind that above all else young people enjoy discussing sex. They find a personal interest in plays and pictures that give them an opportunity to compare themselves with the leading characters. "Am I the same as so-and-so, and if not, what's the difference?" Because this film is well presented and will afford a topic of conversation on the way home, I venture that it will go more than ordinarily well in most houses.

Alice Brady is a reliable star under all circumstances and there are few, if any, actresses better fitted to portray a role such as that of the heroine in this film. Count upon her as the main feature in your publicity and go easy on the title, which in no way suggests the real nature of the story. I would mention Earl Metcalfe, Virginia Hammond and W. P. Carleton, Jr. as being members of the cast.

Try to bring out the actual theme of the story in appropriate catchlines: Ask your folks "What is a 'tinpanner'?" or "Do you know the difference between a 'tinpanner' and a 'salamander'?" If you don't, see Alice Brady in "The World To Live In'."

Another angle to hit might be "Do you believe that you can have a good time without paying the price? Alice Brady thought so but she discovered her mistake in 'The World To Live In." Or again, "She tried to buy a good time, but found it couldn't be done in 'The World To Live In,' a play of modern life as it is."

Star Right at Home in Interpretation of Renowned Fiction Character.

Marguerite Clark in
"MRS. WIGGS OF THE CABBAGE PATCH"
Paramount.

DIRECTOR ..... Hugh Ford
AUTHOR ..... Alice Hegan Rice
SCENARIO BY ..... Eve Unsell
AS A WHOLE ..... Offers some telling characterization and humor that occasionally borders on farce; star appears to advantage.
STORY Adaptation of famous novel and play; is a trifle episodic and relies upon an audience being familiar with the plot.
DIRECTION ..... Goes after laughs whenever there is a possible opportunity.
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... A few good effects.
CAMERA WORK ..... Conventional
STAR ..... Gives admirable characterization of Lovey Mary; sure to please her admireres and those who have become acquainted with the lovable little girl through the novel or play.
SUPPORT ..... Vivia Ogden as Tabitha Hazy supplies broad comedy; players well cast throughout.
EXTERIORS ..... Fulfill requirements.
INTERIORS ..... Carry the atmosphere suggested by the author's descriptions.
DETAIL ..... Some incidents not in the book are added to the screen version.
CHARACTER OF STORY ..... Thoroughly wholesome.
LENGTH OF PRODUCTION .... 4,542 feet.

Of all the picture stars, there probably is none better equipped than Marguerite Clark to visualize Alice Hegan Rice's most renowned character creation, Lovey Mary, the irrepressible, charming and altogether lovable heroine of "Mrs. Wiggs of the Cabbage Patch." Ever since her debut on the screen, Miss Clark has done her most appealing work in child roles and the public has come to regard her as the ideal interpreter of youthful characters, appealing by reason of their ingenuous sweetness.

That this production will be distinctly successful on account of the fame of the story on which it is based, also because of the drawing power of the star, is almost a foregone conclusion. It is not a remarkable picture, but it is good enough not to disappoint those who will recall the original story. Others who see the film without any preconceived notions about how the characters should appear, will find a passable entertainment possessing a fair degree of comedy.

The better a story is known, the greater the risk of the adapter, who must justify himself with a host of critics ready to detect each variation from the familiar text, yet some changes are, of course, necessary. The tendency here seems to be to strike the high spots of the story, taking it for granted that the spectator is acquainted with the general outline of the plot, also to introduce, either for dramatic or comedy effect, incidents that were not conceived by the author of the novel.

Granting the need for such changes, what really counts is the preservation of the spirit of the original. work. When this is done, as in the present instance, there is little danger of arousing serious objection on the part of those who resent any ill treatment of the fiction folk they have come to regard as old friends. Just once in a while there is a faint suggestion of burlesque in the presentation of the incidents concerning the humorously tragic romance of Vivia Ogden as Tabitha Hazy, but this may be passed by as a pardonable exaggeration for the sake of laughs.

All in all, Director Hugh Ford, who, it is interesting to note, directed the first stage presentation some fifeen years ago, has supplied a sympathetic adaptation, true in all essentials to the original. Mrs. Wiggs and her brood of youngsters, Asia, Australy, Europeana, Baby Wiggs, and then the others who arrive to complete the already amply peopled household, are met quite as though they had stepped out of the pages of the book. Fine discrimination was shown in the selection of the cast, which always runs true to type.

Much is made in the scenes in the orphanage where Lovey Mary is the friend and protector of the other children. Then comes the unfortunate episode in Maggie Duncan's life and her return to the orphanage with a baby that Mary comes to love as though it were her own. Probably the most dramatic sequences in the picture are realized through Mary's flight with the child on a rainy night and her encounter with Dick Morgan, played by Jack MacLean. These scenes, introducing some difficult bits of photography and lighting, are especially well presented.

Human interest and comedy are the outstanding features of the closing passages, concluding with Mrs. Wiggs and her family comfortably installed in the home of the wealthy Mrs. Morgan. Numbered in the cast are Mary Carr, Gareth Hughes, Robert Milash, Maud Hosford, Mary Davis and Anita Brown.

Go After High Class Family Trade. Film is Sure to Draw.

Box Office Analysis for the Exhibior.

"Mrs. Wiggs of the Cabbage Patch" is a book that gives indication of becoming a part of the literary life of each generation. Already it has lasted through more than a decade and you may be certain that a considerable number of the mothers and children in your neighborhood are acquainted with Lovey Mary. This gives a present advertising value not possessed by novels or plays which exist for a short time and then pass out.

You have a combination here, in subject matter and star, which makes advisable the strongest sort of a play for family trade. Even women who do not approve of taking their children to the "movies" are likely to make an exception in the instance of Marguerite Clark and a story which they know to be wholesome. Circularize the most select family list you can find. Then, if you can work it in, arrange a children's matinee, offering a copy of the book to the child submitting the best description of the film.

The old stunt of getting the co-operation of your local book-dealer should be accomplished easily in this case, because you have a really live subject to work with. In return for a window display you can offer some helpful publicity.

The name of the production, along with pictures of Marguerite Clark as Lovey Mary, will attract a lot of folks, unless you are catering to a crowd that doesn't care for "pretty" stories. Look for your biggest business, however, at matinees.

Mr. Hodkinson to Mr. McAdoo.

(Continued from page 2)

"Mr. McAdoo, whatever you do in this industry, for better or for worse, is going to be mighty hard to undo. You have an extraordinary power —and an extraordinary responsibility. Are you going to use this power to further the 'star' system, which has already pushed us and the industry so close to the wall, to the enormous profit of a very few and to the unsettling of values in every other phase of the business? Or are you going to tread carefully, measuring, weighing, studying, throwing the best of your brains, your ability, your past experience into helping stabilize this vast industry and remedy the abuses from which we and the theater-going public are suffering?

"I make this statement in the hope that in one way or another it will be read by those who will be glad to read it all over the country. After eleven years' experience in the distribution of films I rather feel that I know the exhibitor's troubles, and the public's. Long ago, when as an exhibitor I started one of the first ten cent houses in this country in a successful effort to eliminate the cheap, tawdry nickelodeon which we all remember, I could see this chaos coming. When I went further and brought to New York the idea which resulted in the building and success of such theaters as the Strand, the Rialto and the Rivoli, I could see it coming, and hoped by thus raising the public taste for motion pictures to be able to forestall it. When I formed and took the presidency of the concern which brought together the elements of what is now the largest producing and distributing organization in the United States I saw it coming, and left this concern less than three years ago only because the producer element began to gain sway, against my firm conviction that the distributor, free from domination, can be the only stabilizing factor in the industry today. I mention these facts solely for the individual who may read this and wonder by what right I speak, for it has gone rather against my grain in the past to seek publicity at the trumpet's mouth, and I have not done so.

"But whatever I can do to awaken the interest of the public in the motion picture situation, to gain for it intelligent and free discussion among men and minds that count, that I not only will do but must do. Mr. McAdoo must go slowly, and wisely. Every man in the motion picture business must, no matter what his field of effort may be. For we have before us the opportunity of saving and building up on sound principles an industry which is of genuine importance and value to the American nation, or of throwing a monkey wrench into its already badly damaged and warped machinery."

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The RECOGNIZED AUTHORITY

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Wid's DAILY

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VOL. VII, No. 58 Sunday, March 2, 1919. Price 25 cents

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New York Telegram—"Thoroughly enjoyed by all."
New York Evening Mail—"A sure success."
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New York Globe—"One of the most delicious comedies ever filmed."
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"I'M OVER"

"These are criticisms of my MOVIE. Did "Shoulder Arms" get any better? It only goes to prove what I predicted right along!

" 'THE BETTER 'OLE'

IS A GREAT AUDIENCE PICTURE"

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We Told You So!

February 22, 1919 THE MOVING PICTURE WORLD

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We declare that Thomas H. Ince has made in "The False Faces" a stirring melodrama that will be a sensational money maker for exhibitors—that every exhibitor will find it worth extra days' bookings—that it is the sort of picture that draws larger crowds the longer it runs—that it will be held up for years as an example of a perfect "money picture," that it will set new marks for big profits in hundreds of theatres.

Remember what we've said. One of these days we'll say "We told you so!"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

THOS. H. INCE

PRESENTS

"THE FALSE FACES"

With HENRY WALTHALL

by Louis Joseph Vance *Directed by* Irvin V. Willat

A Paramount-Artcraft Special

BELIEVE THE CRITICS? READ THESE.

"FASCINATING melodrama with plenty of action. One of the best we ever saw."
—*New York Tribune.*

"It makes most other melodramas turn pale with envy. Thomas H. Ince, who produced the photoplay, and Irvin V. Willat, who directed it, seem to have set out to make No Man's Land look tame compared to the New York battlefront, and they have done so."
—*New York Times.*

"A rattling thriller. Excitement in every minute."—*New York Sun.*

"Thrilling."—*New York Evening Telegram.*

"Remarkable. Mr. Walthall is a resourceful fighter in a scene which seemed to completely wreck the studio in which it was photographed."
—*New York Herald.*

And *Wid's* says—"Get this for a special run and don't worry about not realizing a full return on your investment, for unless I miss my guess entirely and unless a New York crowd is different from the fans in your community, Tom Ince has given the Paramount-Artcraft people the kind of a melodrama that the public will talk about. It's up to you to make the most of this word of mouth advertising by keeping the film for at least two or three days."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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Features Reviewed

Monroe Salisbury in .. THE LIGHT OF VICTORY
Bluebird ..... Page 3

Taylor Holmes in ..... IT'S A BEAR
Triangle ..... Page 5

Doris Kenyon in ..... TWILIGHT
De Luxe Prod.—Sherry Distr. ..... Page 7

Mitchell Lewis in .. CHILDREN OF BANISHMENT
Select ..... Page 9

Dorothy Gish in ..... BOOTS
Paramount ..... Page 11

Pauline Frederick in ..... PAID IN FULL
Paramount ..... Page 14

Margarita Fisher in ..... PUT UP YOUR HANDS
American Prod.—Pathe Distr. ..... Page 15

Kitty Gordon in ..... THE UNVEILING HAND
World ..... Page 17

Carmel Meyers in ..... THE LITTLE SAVAGE
Bluebird ..... Page 19

Bessie Love in ..... THE WISHING RING MAN
Vitagraph ..... Page 21

Charles Ray in ..... THE GIRL DODGER
Paramount ..... Page 23

News of the Week in Headlines

Monday

Adolph Zukor secures "Fatty" Arbuckle for three years.

C. E. Shurtleff secures picture rights to Jack London's works. Production to be started immediately.

"The Unpardonable Sin" will be state righted.

William Stoermer forms Photoplay Trading Co. to handle state rights productions.

Robertson-Cole and Col. Wm. N. Selig in litigation over the Selig $40,000 library.

Tuesday

Wm. A. Brady changes his mind and remains as president of the N. A. M. P. I. until June.

Regal Films to handle United Pictures in Canada.

Wednesday

Distributors using billboards exercised over advance of about 30 per cent billboard rates.

Official announcement made that Stanley Booking Office will quit in New York.

Thursday

Federal Trade Commission starts hearing on alleged unfair competition methods of Joseph Simmonds and W. H. Productions Co.

New York State Exhibitors League assembles in Syracuse to chiefly discuss Sunday legislation. About 75 delegates attended.

Friday

Famous Players secure Irene Castle to appear in a Robert W. Chambers' story.

William A. Brady guest of honor at Ritz, of Producers and Distributors division of N. A. M. P. I.

Lee Ochs starts clubhouse idea for the entire industry.

Goldwyn will not renew Mae Marsh contract.

C. D. Coran waives hearing for examination in New Hampshire charged with violating "Blue Sky" law of that state.

Grauman's to erect two million dollar houses in Los Angeles.

Pathe to release Perret's "Stars of Glory" as a special.

District Attorney's office starts investigation of alleged grafting among small houses in New York City.

Saturday

William Fox and "Winnie" Sheehan to sail for Europe next week.

Famous Players secure rights to "Everywoman" and "The Admirable Crichton."

Hiram Abrams state righting Sennett five reeler.

Sydney S. Cohen re-elected president of Exhibitors League of New York.

Is McAdoo A Superman?

The following letter has been sent to W. W. Hodkinson of the W. W. Hodkinson Corp. by J. D. Williams, manager of First National Exhibitors Circuit:

"Dear Mr. Hodkinson:

"You have been termed an idealist by certain persons in the industry who are familiar with your policies and ambitions. You sought the means of concrete expression for a number of your ideals in the operation of a company of which, for a time you were the executive head. Both of us are intimately acquainted with the plans and activities which led to the formation of that company, and through my brief but illuminating part in its formation I feel competent to speak on the same premise from which you reason in your interview in 'Wid's' of Sunday, Feb. 23, in questioning the importance you attach to the entrance into the industry of Mr. McAdoo, with its probable effect upon exhibitors, and the prophecy you make for the future development of First National Exhibitors' Circuit.

"Mr. McAdoo is not a superman. True, he has fulfilled a most unusual responsibility to the nation as Secretary of the Treasury and Director General of Railroads. But, for all of that he is a human being, a citizen of the United States, and a man who asks nothing more than to make enough money to support his family and himself in a manner that will give his conscience no opportunity for bestirring itself.

"In these respects he is no different than are you, or any other normal minded man of family.

"He has been made the legal representative of four motion picture stars. He is their attorney, * * * In a broad sense they have employed him. * * * Why should he feel any concern for the exhibitor? * * * Of course, he will study the exhibitor situation. But he will study it from the standpoint of the stars whom he represents. And I predict that if he finds, as their attorney and adviser, that the star system of which you speak can and should be maintained as offering greater advantages financially to his clients, the United Artists Distributing Co., than any other system offers, he will advocate it finally and emphatically.

"I do not agree with you that the exhibitors are going to ask Mr. McAdoo whether he will further the star system or use his brains, ability and past experience to remedy any of the abuses from which the theater owners and public have suffered. * * exhibitors are capable of defending themselves against any form of oppression that restricts their natural rights and freedom of action in conducting their businesses. In the last six months, particularly, they have asserted themselves to a degree that has brought chaos into several quarters. And they can do it again if Mr. McAdoo or anyone else attempts to check or hamper them. * * * if he can show us any new wrinkles, or any solution to the star system excepting the open market method, we will say that he is trebly welcome.

"In another part of your interview you refer, indirectly, to First National Exhibitors' Circuit.

"You say of First National as an exhibitor organization that it could outbid the producers for a few of the most prominent stars of the screen, and that this seemed to us the only direct way to deal the first blow in the fight, and this without fully considering where the move would lead us. * * * To be really correct, the term 'outbid' is a wrong and misleading word to use in describing our negotiations with stars whose productions First National uses in its theaters.

"The only disorganization that has occurred in the industry has taken place right here in New York, in mahogany lined offices.

"You tell the exhibitor readers of 'Wid's' that the stars have joined forces to perpetuate their exorbitant salaries. May I suggest that their purpose was somewhat different than this. They joined forces to perpetuate an ideal—independence. * * * A number of stars have offered, directly or through agents, to make a certain number of pictures for First National. The prices asked were out of proportion to the earning capacity of the stars, when it was figured from a box office standpoint. So we refused the offers. Some of these stars since have made contracts with producers and distributors, at the figures they asked of First National. There will be more chaos and disorganization in a few months.

"Inflated star values cannot exist for long * * * There is no inflation when an increased production costs more than justifies itself at the box office.

"Let's not worry about the exhibitors and Mr McAdoo. They are both quite capable of taking care of themselves. * * *

"The big obligation of every producer and every distributor today is to determine practical ways and means by which they can afford to encourage bigger and better productions. * * *

"Inasmuch as "Wid's" had the privilege of presenting to its exhibitor readers your article in which you refer quite specifically to First National, I feel constrained to send to that publication a copy of this letter, so that it may have the opportunity, if it desires, of presenting another viewpoint, and one that is more in detail, concerning the actual facts of First National's policies and its relations with the industry as a whole."

Has Some Defects, But Is Generally Good In Development and Presentation.

Monroe Salisbury in
"THE LIGHT OF VICTORY"
Bluebird

DIRECTOR ..... William Wolbert
AUTHOR ..... George Hull
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Harry Harris
AS A WHOLE ..... Meller with some unusual qualities, works up considerable interest in last sequences.
STORY ..... Adaptation of short story published in Scribner's Magazine; has good points for pictorial reproduction.
DIRECTION ..... Gets convincing atmosphere in scenes supposed to transpire on tropical island.
PHOTOGRAPHY ..... For the most part good.
LIGHTINGS ..... Generally satisfactory.
CAMERA WORK ..... Adequate.
STAR ..... Acts with force in congenial role, calling for a varied performance.
SUPPORT ..... Betty Compson, Bob Edmond and Beatrice Dominguez figure most conspicuously in the cast.
EXTERIORS ..... All that the story requires.
INTERIORS ..... Made to suit the action.
DETAIL ..... Usually correct; German submarine doesn't look genuine.
CHARACTER OF STORY ..... Unobjectionable.
LENGTH OF PRODUCTION ..... 4,500 feet.

In one respect, at least, this picture is different from most of those dealing with the war and spy plots. It concerns the activities of the navy instead of the army. The hero is a naval officer, gone wrong on account of drink, and the story, throughout, bears upon naval life, here and on a far away island, which figures as a base for German operations.

Barring a few incidents to which exception may be taken, this is a very fair melodrama, providing Monroe Salisbury with the sort of a character he is well equipped to play convincingly. During the final passages, which bring the plot to a head, they work up a considerable degree of suspense and conflict. Also, the developments are reasonable in view of the premises established. It is logical that Salisbury, as the disgraced officer still loyal to his country, should utilize his technical knowledge to thwart the German plot to torpedo an American ship. Likewise, it is artistically correct to make this act of patriotic service the concluding incident of a career that has been hopelessly shattered.

If any criticism is to be found with the story, it is likely to center on the earlier developments, transpiring in this country at the outbreak of the war. At a reception attended by Washington officials, Salisbury, as a lieutenant in the navy, gives obvious demonstration of his uncontrolable craving for drink. This is all right enough, but a few scenes later, when war has been declared, it is a trifle strange to find the commanding officer first telling him that his record, since his graduation from Annapolis, has been bad, then in the next breath, trusting him with the delivery of important papers.

The explanation that the commander is actuated by friendliness for the youth, who is being given a chance to redeem himself, is hardly sufficient. According to naval procedure, a reliable officer most assuredly would have been selected as a messenger to bear the secret code, which Salisbury loses after he has become hopelessly drunk.

Another development open to question, is that in which the disgraced officer is given a pistol by the commander with the implied understanding, shared in by other officers of the fleet, that he will use it to kill himself. This is all very heroic, but it is far more likely that the lieutenant would have been tried, found guilty and discharged from the service.

As a matter of fact, he neither shoots himself, nor is he, insofar as the audience sees, officially dismissed. Instead he remains on the ship until a port on a tropical island is reached, where he is stripped of the United States insignia on his uniform and left to his own devices.

With the passing of a year, Salisbury, is a gin-soaked beachcomber, clothed in rags and living a life of degeneracy. The chance for partial redemption comes through his knowledge of the code which he operates in a lighthouse to warn a United States ship from steaming within range of a German submarine. Salisbury gives a particularly telling performance in these concluding scenes.

Looks First Rate As A Program Picture; Give Star Some Boosting.

Box Office Analysis for the Exhibitor.

Judged by a program standard, "The Light of Victory" lines up very well. It has the requisite amount of physical action, a generally plausible plot and some forceful acting by the star and several of the members of his company.

If the picture is coming your way, I would try to give it every chance, feeling reasonably certain that your folks will be satisfied It is enough out of the ordinary in both story and atmosphere to keep out of the rut of spy mellers and profits by a conclusion which is not likely to be anticipated by the spectator.

Monroe Salisbury impresses me as being one of the reliable program stars, in that he usually creates interest by steering clear of the cut-and-dried hero roles. Here, as in a number of his recent pictures, he gives an artistic portrayal of an exceptional character, and is allowed to carry the story through to its logical conclusion.

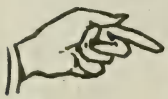
Make the star the central point of your publicity, using contrasting pictures of Salisbury as a naval lieutenant and as a besotted beachcomber. Some of the scenes enacted on the tropical island have considerable atmosphere, which should suggest to your folks the exotic elements of the production. You might mention that the picture is an adaptation of George Hull's story published in Scribner's magazine.

Ask any exhibitor

who shows Nazimova Productions

He'll tell you to get **OUT of the FOG** and get it quick

REVELATION TOYS OF FATE and EYE FOR EYE
have proved a series of box office as well as artistic triumph



become a regular patron of NAZIMOVA PRODUCTIONS

and get your share of the tremendous cash returns.

METRO PICTURES CORPORATION.

Weak Plot Handicaps Star in the First of His Triangle Pictures.

Taylor Holmes in
"IT'S A BEAR"
Triangle.

DIRECTOR ..... Lawrence Windom
AUTHORS ..... Nina Wilcox Putnam and orman Jacob en.
CAMERAMAN ..... Sam Landers
AS A WHOLE ..... Mildly amusing but lacks substance.
STORY ..... Slight narrative strings incidents together; nothing that can properly be termed a plot.
DIRECTION ..... Allows the star to make the most of rather scant opportunities.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Nothing out of the ordinary.
CAMERA WORK ..... Straight stuff.
STAR ..... Pleasing in role of tenderfoot who goes west and shows the ranchmen that he is able to beat them at their own game.
SUPPORT ..... Vivian Reed passable in role of school teacher; other characters don't stand out much.
EXTERIORS ..... Ordinary scenes for a western picture.
INTERIORS ..... Conventional.
DETAIL ..... Doesn't figure much.
CHARACTER OF STORY ..... Can't offend.
LENGTH OF PRODUCTION ..... 4,500 feet.

Taylor Holmes drew a weak story for his first Triangle special production. In fact, there is almost no plot at all, rather a series of incidents strung together that he may interpret a tenderfoot, who goes west and proves his worth among the rough ranchmen. There is some comedy in the film, but it is due to the pleasingly humorous manner of the star rather than to the vehicle supplied him by Nina Wilcox Putnam and Norman Jacobsen.

The lack of plot, or the building up to any definite point, necessarily detracts from the interest and places a heavy burden on Mr. Holmes, who would be doubly effective in a first class story. Things are started and then dropped. One expects something of a romance between Holmes and the western school teacher, played by Vivian Reed, but this becomes an inconsequential affair, terminating with the inevitable clutch at the end of the film.

The authors selected trite material on which to base their narrative, unrelieved by the inspiration of a fresh viewpoint. Holmes, as Orlando Winthrop, belongs to the intellectual aristocracy of Boston, displaying studious and slightly effeminate traits, much to the dismay of his practical father, whose income is derived from a sheep ranch in the west. The first reel is devoted to revealing the nature of the Boston youth, who takes the family by surprise when he suggests going to the ranch in order to straighten out affairs which have become badly muddled.

He arrives in the west with a wagon load of luggage. Dressed as a dude, he excites mirth and disdain on the part of the cowboys, who congregate at the station and parade him through the town to the joy of the natives. These incidents and the ones immediately following, in which Holmes succeeds in showing that he is as nervy as the next man, would be more amusing if they had not been used in much the same manner many times before.

Instead of devising a story accounting for the easterner making good as the boss of the sheep ranch, the authors were content to prepare incidents, mildly entertaining in themselves, but too trivial to suffice for a full-fledged story. Holmes, always immaculately dressed, merely proceeds to give the westerners a series of surprises.

First he stands up at the bar and tosses off a tumbler full of whiskey; then he bluffs through a poker hand, getting away with a pile of chips, next he rides a bucking broncho that no one else in the establishment dares tackle, and finally he proves his nerve on a bear hunt, arranged especially for his benefit. The ranchmen place a stuffed bear by the roadside, expecting that it will frighten him, but Holmes turns the joke by appearing with a real live bear walking tamely at his heels.

These passages are probably the most amusing in the picture, and are not spoiled by the subsequent revelation that the bear is a trained animal, which had escaped from its owner. There is no fault to be found with the star, who plays in a pleasant comedy vein, but it is to be hoped that his coming Triangle stories will offer a better groundwork. In addition to Vivian Reed, Howard Davies and Edna Phillips Holmes are in the cast.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
"The Brand" by Rex Beach

Title and Name of Taylor Holmes Should Get Folks In; Don't Promise Much.

Box Office Analysis for the Exhibitor.

Taylor Holmes in
"IT'S A BEAR"
Triangle

Although this is a disappointing picture in view of the well recognized comedy attainments of the star it is quite possible that you may be able to play it to satisfactory business. Taylor Holmes is favorably known to followers of both the screen and the stage and you may excite interest by exploiting the film as the first of his Triangle features.

If you have built up a reputation for sound judgment and honesty in telling patrons what you really think about the pictures you may offer them, I wouldn't go too far in praising this as an extraordinary comedy. Use Taylor Holmes' name for all it is worth and let folks judge for themselves. Providing they are among the star's particular admirers they may find enough in his portrayal to keep them in good humor. Even if they don't, you should be credited with some enterprise in getting the first of his Triangle films.

"It's A Bear" impresses me as being a good title. It indicates a comedy picture and at first glance may be taken in its slang sense as referring to the quality of the offering. Figuring on that basis I would play up the title in big type along with the name of the star. Together they should draw people to your box office.

In all your publicity be sure to refer to this as Taylor Holmes' first Triangle picture; then in advance reading notices give a brief outline of the story, in order to suggest the character played by the star. If you go in for emphasis rather than dignity in decorating the front of your house, it might be a good stunt to cover all the available parts with the words, "It's a Bear".

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Some Strong Scenes in Drama That Holds Most of the Way.

Doris Kenyon in
"TWILIGHT"
De Luxe Prod.—Sherry Distr.

DIRECTOR ..... J. Searle Dawley
TECHNICAL DIRECTOR .....Joseph I. Clement
AUTHOR ..... Vingie E. Roe
SCENARIO BY ..... Louis Joseph Vance
CAMERAMAN ..... Ned Van Buren
AS A WHOLE ..... For the most part holds the attention; especially good in final reels.
STORY ..... Adaptation of "The Alchemy of Love" which appeared in the Metropolitan magazine; makes very fair foundation for film drama.
DIRECTION ..... Accounts for getting full value out of dramatic incidents in forest fire; keeps the acting in natural vein.
PHOTOGRAPHY ..... Much of it decidedly pleasing.
LIGHTINGS ..... Some really striking shadow effects; effective contrast of light and shade all through.
CAMERA WORK ..... Scenes shot from difficult angles; altogether contributes largely to artistic value of the production.
STAR ..... Attractive in appearance; does some difficult emoting in crucial parts of the story.
SUPPORT ..... Frank Mills forceful as leading man; Sally Crute, George Lessey and others well adapted to roles.
EXTERIORS ..... Beautiful mountain country forms a background for most of the action.
INTERIORS ..... Suffice
DETAIL ..... Some good bits.
CHARACTER OF STORY .... Nothing objectionable
LENGTH OF PRODUCTION ..... About 4,800 feet

"Twilight" opens effectively, also the concluding reels have conspicuously strong dramatic action, well developed and sustained. In between, there is a story that holds reasonably well, although there are moments when a little speeding up seems advisable. Taken all in all, and this includes the performance of Doris Kenyon, it is a first rate dramatic production, artistically made and calculated to score as a more than ordinarily satisfying picture.

Much is made of the truly picturesque backgrounds of a mountainous country, which were shot from angles designed to do full justice to the grandeur of the scenery utilized by Director Dawley to intensify the atmosphere of the story. Also, it should be noted to the credit of the technical force responsible for the film, that the light and shadow effects in the cabin scenes during the passages showing Doris Kenyon in her impersonation of a girl gone temporarily insane, are handled in a masterly way.

The effective opening, already mentioned concerns the advent of Twilight, as the heroine is called, into the home of a family of North Carolina mountaineers. As a baby, strapped on the back of a donkey, she is found by the bank of a river in which her father has been drowned. After these preliminary scenes, the action jumps to sixteen years later with Doris Kenyon in the character of the mountain girl and Frank Mills as Jim Atwill the boss of the lumber camp. A large part of the happenings in this section of the picture merely serve to reveal the increasingly sympathetic relationship between Doris and Frank, and it must be admitted that there are moments when the audience wishes for something startling to happen.

Possibilities for an emotional triangle present themselves with the coming to a neighboring hotel of Sally Crute and her father, a brain specialist, played by George Lessey. Sally makes a play for Mills because he is the most presentable man in the vicinity, whereupon Doris, sensing what is happening, becomes jealous. Her attitude reveals itself at a country dance, when, to cut short the vamping of her rival, she sounds the fire alarm, bringing an end to the festivities. Quite a bit of emphasis is placed on these scenes and the ones immediately following, in which Twilight is escorted home by her sweetheart.

But the real drama of the production does not develop until Doris, assaulted by a drunken French lumberman, hurls him over a cliff and, thinking that she has killed him, goes insane. All efforts of the brain specialist and others, to restore her normal mind, are unavailing. Then comes a forest fire, threatening the entire countryside, and with it, the appearance of the French lumberman at the cabin in which Doris is alone.

Seeing this man restores the girl's memory. In self defense she shoots him and then tries to escape, but he clasps one part of the pair of handcuffs he wears around her wrist, thereby making it impossible for her to leave without him, although the flames from the forest fire are surrounding the house. This is a novel and effective bit of business, which is used to full advantage. When Jim appears at the cabin to rescue Twilight, being unable to unlock the handcuffs, he is forced to carry the wounded man on his back through the burning woods while the girl trails along with them. Another striking passage is brought about by the rough and tumble fight between Doris Kenyon and Sally Crute.

Try to Capitalize on the Names of the Authors as Well as the Star.

Box Office Analysis for the Exhibitor.

I can see no reason why this should not go over as a money making box office proposition. You have quite a bit to work with in the names of the authors, as well as that of the star, and you can assure your patrons that the picture will come up to their expectations. If Doris Kenyon lacks a following in your neighborhood, I would try first of all to capitalize on the renown of Vingie E. Roe's story, calling attention to the fact that it was published in the Metropolitan magazine.

In addition to the fame of the author of the original story, it would mean something to most of your fans to know that Louis Joseph Vance wrote the scenario, also, they should be acquainted with J. Searle Dawley, who is one of the veteran motion picture directors.

The musical accompaniment may be made to contribute materially to the atmospheric quality of many of the scenes and the rather pretty love passages, as interpreted by Doris Kenyon and Frank Mills. Whatever else you may have in your music library, be sure to get "Love's Old Sweet Song" as the theme of the accompaniment. Then find some old fashioned dance music to use in the barn dance scenes.

If you have played any Doris Kenyon pictures in recent months, it would be well to refer to them by name. I would announce Frank Mills, Sally Crute and George Lessey as members of the cast.

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Mar.	3—Clara Kimball Young	in "The Road Thru the Dark"
"	10—Norma Talmadge	in "The Heart of Wetona"
"	17—Alice Brady	in "The Better Half"
"	24—Marion Davies	in "The Belle of New York"
"	31—Constance Talmadge	in "Sauce for the Goose"
Apr.	7—Mitchell Lewis	in "Code of the Yukon"
"	14—Anna Case	in "The Hidden Truth" (Special)
"	21—Clara Kimball Young	in "Cheating Cheaters"
"	28—Constance Talmadge	in "Who Cares?"
May	5—Alice Brady	in "Her Great Chance"
"	12—Marion Davies	in "The Burden of Proof"
"	19—Norma Talmadge	in "The Probation Wife"
"	26—Mitchell Lewis	in "Children of Banishment"
June	2—Constance Talmadge	in "Mrs. Leffingwell's Boots"

SELECT PICTURES CORPORATION
LEWIS J. SELZNICK
President.

Poor Continuity Keeps Drama From Being Convincing.

Mitchell Lewis in
"CHILDREN OF BANISHMENT"
Select.

DIRECTOR ..... Norval MacGregor
AUTHOR ..... Francis William Sullivan
SCENARIO BY ..... Norval MacGregor
CAMERAMAN ..... Robert Carson
AS A WHOLE ..... Lacks the force expected in dramas presenting Mitchell Lewis; scenic qualities better than the dramatic.
STORY ..... Doesn't arrive at anything convincing; advances situations without giving reasonable cause.
DIRECTION ..... Not to be blamed for failure of story to register.
PHOTOGRAPHY ..... Very fine.
LIGHTINGS ..... Generally bring out beauty of wild mountain scenery.
CAMERA WORK ..... Shows intelligence in selection of angles from which to shoot.
STAR ..... Has few chances to display the strength of his personality.
SUPPORT ..... Bessie Eyton satisfactory as the heroine; Herbert Hayes fulfills requirements of straight role; fair characterizations supplied by other members of the cast.
EXTERIORS ..... The most memorable feature of the film.
INTERIORS ..... Nothing out of the ordinary needed.
DETAIL ..... Seems correct.
CHARACTER OF STORY ..... Won't arouse any objection.
LENGTH OF PRODUCTION ..... 4,930 feet.

Compared to the average Mitchell Lewis drama, this is surprisingly spineless, for which Norval MacGregor, as the scenario author, rather than as the director of the film, is to be blamed. Whatever the material found in the novel by Francis William Sullivan, on which this photoplay is based, the result in screen form fails to impress.

The plot has a number of loose ends, also it introduces incidents that do not seem justified by what has gone before. Then, from the viewpoint of the photoplay fan, the death of Mitchell Lewis at the end is questionable, in that there has been no convincing reason offered for a tragic conclusion. The fact of his being innocently in love with another man's wife is not enough in itself to cause the removal of the main character in the story.

Mr. MacGregor appears to have been content with selecting from the novel scenes that gave promise of coming through with dramatic force in a pictorial version, and in so doing sacrificed the continuity of the story. Right at the start there is no plausible excuse for the fight between Herbert Hayes and the camp cook, which results in Hayes and his wife, played by Bessie Eyton, becoming members of the lumber camp community.

This might be passed by, however, if there were not other more seriously misleading incidents in the action. What gives promise of being a conflict between lumbermen, peters off into a quite ordinary love triangle in which the business element, strongly suggested in the early scenes, is practically ignored. As it turns out there is really no need for giving prominence to the activities of the firm of Hill and Burchard, of which Mitchell Lewis, at the time the story opens is manager and foreman.

With Hayes as his partner, he gets the rights to valuable forest property and branches out on his own hook to run a business in opposition to his former employers. The spite of the older concern finds expression in an effort to prevent Lewis from shipping his logs over their territory, a necessity, if they are to be delivered to the nearest railroad. There is groundwork here for a real plot, but it amounts to nothing as presented, with a fight between the rival lumber jacks and the dynamiting of logs that have been placed as an obstruction.

The author preferred to emphasize the growing love of Lewis for Bessie Eyton, but the emphasis is none too convincing. Every now and then they ring in titles to the effect that Mitch is too much in love to eat or sleep, also they try to show that the husband is jealous, although he has no visible foundation for such an attitude. Finally Mitch, sacrificing the profits from the business which he has developed, wanders off into the woods, and is followed by Hayes, who is now convinced of his wife's fidelity.

The two partners meet at the rapids of a river, into which Hayes inadvertenly falls. Mitch leaps to his aid in the most physically spectacular scene in the picture, drags him to shore and takes him back to camp. Soon the self-sacrificing hero dies from pneumonia as a result of the exposure endured while saving the husband of the woman he loved.

Be Sure To Mention Other Pictures In Which Star Has Played.

Box Office Analysis for the Exhibitor.

I certainly wouldn't make any special stab to get "Children of Banishment." It lacks much that Mitchel Lewis' admirers expect, but on the strength of his popularity and the force of previous melodramas in which he has starred, I think you may be able to slide this through without offending your regulars. Possibly some of them recall "The Code of the Yukon" a really compelling picture of its type, released not long ago. Be sure to mention this earlier offering in your exploitation.

As long as the beautiful scenery plays such an important part in this picture, I would make a point of using stills that reflect the mountain atmosphere and include some of the types of virile lumbermen. If any of your folks recall the novel on which the picture is based, they probably will remember it as a story of rugged mountain characters and I would treat the film as such.

As already suggested, "The Code of the Yukon" should be the first picture mentioned in connection with the name of the star, because it is still fresh in the public mind. But it also would be well to refer to him as the dominant figure in "The Barrier." "The Sign Invisible," "Calibre .38" and "The Bar Sinister."

For a catchline try: "If you loved a woman, would you save her husband at the risk of your own life? Mitchell Lewis does in 'Children of Banishment', a vivid drama of life among the lumbermen in the Sierras." Another one: "Mitchell Lewis gains a fortune but loses his heart in 'Children of Banishment' a drama of vital emotions.

This is the title **"IT'S A BEAR"** *and it's the truth*

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Directed by Lawrence Windom

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Scheduled for release
March 16th

TRIANGLE DISTRIBUTING CORPORATION, NEW YOR

Star Again Shows Her Gift For Eccentric Comedy in Forceful Picture.

Dorothy Gish in
"BOOTS"
Paramount.

DIRECTOR ..... Elmer Clifton
AUTHOR ..... Martha Pittman
SCENARIO BY ..... M. M. Stearns
CAMERAMAN ..... John Leezer
AS A WHOLE ..... Has about all the elements that go to make up an interesting picture.
STORY ..... Well tied together, offers congenial role for star and opportunities for atmospheric settings.
DIRECTION ..... Keeps things natural and maintains suspense in the more dramatic sequences.
PHOTOGRAPHY .....Remarkably good under some unusual conditions.
LIGHTINGS ..... Out of the ordinary in scenes representing London fog, also in those of an underground passageway.
CAMERA WORK ..... Good.
STAR ..... Delightful in her eccentric way; possesses both sympathetic appeal and humor.
SUPPORT ..... Richard Barthelmess gives clean-cut performance of young secret service agent; Fontine La Rue figures conspicuously in the cast.
EXTERIORS ..... Look like the genuine thing in foreign locations.
INTERIORS ..... Up to the standard of a high class production.
DETAIL ..... Plays a big part, giving the picture the requisite atmosphere.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... 5,130 feet

Pictures in which Dorothy Gish appear never are tame, neither are they conventional, for the star is such a little dynamo of energy, so unexpected and fascinating in her comedy eccentricities that she gives life and individual character to any story. "Boots" is no exception. It is a first class production irrespective of the star, and with her it becomes an altogether delightful entertainment.

The humor may not be as assertive as in some of Miss Gish's recent films notably "The Hope Chest" but it is quite enough to give a light touch to a story based on a serious theme—that of Bolsheviki anarchists attempting to blow up the building in which the king of England, President Wilson and other heads of nations are assembled. This is a spy story with variations—the variations of a humorous character being supplied by Miss Gish as a slavey in a London boarding house where she falls in love with Richard Barthelmess, not knowing that he is in the employ of the secret service.

Credit should be given the scenario writer for dovetailing the comedy and serious phases of the story so smoothly that they come through as harmonious parts of the picture as a whole, rather than as melodrama with interludes of forced comedy, obviously brought in for the purposse of getting laughs. Miss Gish is really funny in her expressions of an awakening love for the young boarder at the house in which she works, also in indicating her jealousy when she believes that Richard is devoting his attentions to Fontine La Rue, who, as it turns out, is an active instrument in putting through the Bolsheviki plot.

It is all plausible enough as presented on the screen in scenes that follow with considerable detail the efforts of the anarchists to prepare a bomb and plant it under the building in which the assemblages of national leaders is to be held. Richard has been delegated to get what information he can from Fontine who is suspected of being mixed up in the affair, and of course, it is not permissible for a secret service man to disclose his aims to a little slavey like Dorothy, even if she does become jealous.

The first bomb plot goes wrong. The explosives are set off in a street collision, and immediately the anarchists get busy on another machine, which may be put in place under the doomed building by gaining access to the cellar through an underground passageway leading to the boarding house in which the characters of the story are living.

They build up fine suspense in the climactic sequences of the film, alternating between the assembled delegates and the woman anarchist, placing the machine with a time clock set so that the building will be blown to pieces in fifteen minutes. She shoots one of her confederates, who weakens at the thought of the slaughter, but does not count upon meeting the little slavey, who happens to dig a hole through the cellar of the boarding house leading into the underground passageway.

Wandering through the labyrinth of dirt and stone, she pounces upon the anarchist, gets the best of her after a damaging fight, and saves the assemblage of kings and presidents. The romantic conclusion with the secret service man is not difficult to guess.

Give Dorothy Gish Every Chance to Win New Friends; She Justifies Anything You Can Do.

Box Office Analysis for the Exhibitor.

There is every reason to suppose that Dorothy Gish is going to the top among screen stars about as rapidly as any of the younger players. Audiences that once see her have something to remember, apart from girlish prettiness and the ability to wear becoming gowns. Miss Gish has a strongly individual personality and a rare comedy gift. On this account, I think you are safe in counting on her to draw better than the average star and will profit by giving her a chance to acquire a loyal following in your theater. She will do the rest.

Most of the paper prepared by Paramount bears upon the star and the comedy elements of the picture. From an advertising viewpoint, I don't doubt but that this is wise, for Miss Gish is primarily gaining fame as a comedienne and should be consistently exploited on that score.

It would be well, however, at least in your reading notices, to let folks know that there is a good bit of spy drama in this production, which is in no way suggested by the title. A brief synopsis of the plot might cover the story without, however, mentioning that the Bolsheviki are supposed to be responsible for the anarchistic murders. Of course, there is no appreciable sympathy for the Bolshevik movement among the average photoplay fans in this country, but it does seem a little premature to present a political force, about which so little is known, in such a damaging light.

In mentioning Miss Gish's recent pictures, call attention to "The Hope Chest," "Battling Jane" and "The Hun Within."

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Screen Version of Famous Play Does Full Justice to the Original

Pauline Frederick in
"PAID IN FULL"
Paramount.

DIRECTOR ..... Emile Chautard
AUTHOR ..... Eugene Walter
SCENARIO BY ..... Charles E. Whittaker
CAMERAMAN ..... J. Bizeul
AS A WHOLE ..... Strong drama, admirably produced and well acted; will go over with any sort of an audience as an impressive picture based on modern life in a large city.
STORY ..... Adaptation of Eugene Walter's renowned play, comes through in picture version without loss of strength.
DIRECTION ..... Always successful in bringing out dramatic points in the action.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Little out of the ordinary required.
CAMERA WORK ..... Composition of scenes good.
STAR ..... Plays with sympathy and restraint in the appealing role of Emma Brooks, which should rank as one of her best screen characterizations.
SUPPORT ..... Frank Losee supplies telling portrayal of old sea captain; Robert Cain good type for Jim Brooks; Wyndham Standing gives manly portrayal of Jimsy.
EXTERIORS ..... Not often needed.
INTERIORS ..... In keeping with the story.
DETAIL ..... Plays an important part in bringing out the significant moments of the drama.
CHARACTER OF STORY ..... Has no objectionable features.
LENGTH OF PRODUCTION ..... 4,112 feet.

The compelling qualities in Eugene Walter's drama are quite as apparent in the screen adaptation as when the play was staged more than ten years ago. With a small cast and a seemingly simple situation to work with, the picture has been worked up to a dramatic intensity seldom realized in photoplays based on somewhat similar themes.

"Paid in Full," as adapted by Charles E. Whittaker and directed by Emile Chautard, remains true in spirit and in fact to the original. It grips all through, on account of the really adroit treatment in emphasizing the vital situations and because of the uniformly capable acting of players suited to the characters, which in this instance, are considerably more than stock figures designed to fit into the situations. It might be found that this very fact—the characters governing the situations rather than the situations governing the characters—has considerable to do with the superiority of this production over many that might seem to have equal possibilities.

Another essential point is the opportunity afforded for detailed portrayals, fully realized by the four leading members of the cast. The action is never allowed to drag, and, save for those who recall the stage play, there probably will be a surprise in store with the climax of the big scene of the picture, which was also the most memorable scene in the play.

The human elements of the story remain quite as pertinent today as at the time the drama was written. Salaries may have changed, but not the temptation for men to live beyond their incomes and in moments of weakness misappropriate funds. A theft, such as that committed by Joe Brooks, is not an unusual occurrence in photoplays but as it is presented here, there is much more than the actual commission of a crime, in that the audience is made to understand the characters thoroughly, the motives actuating the clerk and the attitude of the young wife, who accepts his explanation of an increase in income without suspicion.

The small domestic problems liable to arise in any household are brought out with commendable exactitude; then there is the altogether lifelike and sympathetic figure of Jimsy, who is willing to go to any length to save the wife from the consequences of her husband's error.

After careful preparation, we reach the crucial passages, in which the husband reveals his caddishness to the full by sending his wife to plead with the old sea captain after the theft has been discovered. It has been established that Brooks' employer is ready to do pretty nearly anything for Emma, whatever may be his opinion of her husband, and without unnecessary bluntness, the purpose of the visit is made clear.

Having proved to his own satisfaction that the woman is as thoroughly good as he believed her to be, the sea captain presents her with a receipt covering the defaulting clerk's obligations, permitting her to return home with the faithful Jimsy. Then comes the tragic, but appropriate conclusion, in which the husband, scorned by the woman who knows him in his true colors, shoots himself, leaving the way clear for the eventual union of Emma and her loyal friend.

Title and the Name of the Star Should Be Enough to Assure Patronage

Box Office Analysis for the Exhibitor.

Merely as a drama without the prestige of a name as well known as "Paid In Full", or a star such as Pauline Frederick, this would be a film calculated to please any audience interested in stories true to modern commercial and social life. It is an out-of-the ordinary production in itself, and beyond that, from a box office angle, it possesses an exceptional drawing power.

Eugene Walter has written many plays, but, with the possible exception of "The Easiest Way," his name is attached to none that has achieved a higher place on the American stage.

No one who has followed dramatic events, even casually, can fail to recall this title which has been receiving publicity in one form or another, ever since the New York presentation in 1907. Probably it has been played by traveling companies in your town and if you have a stock organization, it surely has been included in the repertoire.

If more than the name of the production is needed, you have a certain drawing power in Pauline Frederick, who, you are safe in stating gives a truly notable characterization of Emma Brooks. You can't go too strong in your declaration that the picture is superbly cast all through. I would mention the names in connection with the characters likely to be remembered by many of your patrons, Robert Cain as Joe Brooks, Frank Losee as Captain Williams and Wyndham Standing as Jimsy Smith.

Star Acts With Spirit in Story That Doesn't Count Much

Margarita Fisher in
"PUT UP YOUR HANDS"
American Prod.—Pathe, Distr.

DIRECTOR ..... Edward Sloman
AUTHOR ..... L. V. Jefferson
CAMERAMAN ..... Not credited.
AS A WHOLE ..... Fast action western stuff containing some comedy of an elementary nature.
STORY ..... Can't be taken seriously; has a few unexpected twists.
DIRECTION ..... Goes after quick movement and laughs gained by broadly drawn western characters.
PHOTOGRAPHY ..... Usually sharp.
LIGHTINGS ..... Sometimes harsh; nothing in the way of artistic effects attempted.
CAMERA WORK ..... Passable
STAR ..... Acts with vivacity, which is the chief requirement of her role.
SUPPORT ..... Emory Johnson and George Periolat give the star adequate assistance.
EXTERIORS ..... Western locations occupy a prominent place in the picture.
INTERIORS ..... Conventional.
DETAIL ..... Correct enough.
CHARACTER OF STORY ..... Nothing to offend
LENGTH OF PRODUCTION ..... About 4,800 feet.

Films such as this suggest little comment on the score of artistic accomplishment; but they have a certain dash and movement which seems to take with a crowd that has not been educated to look for the finer qualities in photoplay productions. This is on a par with several of Margarita Fisher's recent pictures and should enjoy equal favor in theaters catering to an easily satisfied clientele.

The story is just another one of those "movie" concoctions, advancing to a climax in which all of the leading characters indulge in a chase to see who can arrive at a mining claim first and attach signatures to the papers giving a legal right to the property. "Put Up Your Hands" expresses the picture. It is a series of hold-ups even to the scene where Margarita Fisher demands a proposal from her reticent admirer at the point of a gun.

The star romps through the film in high spirits, playing the athletic type of heroine so much in vogue these days. Whenever it comes to an issue, and it does rather frequently, she proves herself to be more than a match for any man in the community, her father, played by George Periolat, included. There is not a great deal of acting and almost no characterization demanded in a role of this kind, but it does necessitate a lot of animation, which Miss Fisher supplies in abundance.

After a few preliminary scenes laid in the east, serving to introduce the star as a reckless, unconventional young person set upon doing as she pleases under all circumstances, the action switches to a rough western town where Margarita's father is located. The girl promptly starts running the town, establishing an athletic club where she herself presides as the leading exponent of pugilistic expertness.

Scenes presenting Miss Fisher's ring encounter with one of the aged village characters and her quick victory over the blustering bad man, who starts to shoot up the place, may be counted upon to get a laugh. The humor is of the obvious sort, brought in without any attempt at delicate treatment, but it answers the purpose of a picture that makes no pretense at subtlety. Marion Lee and William V. Mong account for a good bit of the comedy in this part of the film, also in the later passages, the principal ingredient of which is western melodrama.

Margarita pretends to have no use for the man, who, as anybody can see from the start, is destined to gallop away with her heart. She flouts him at every opportunity, coming to his aid, however, when she learns of the plot to deprive him of his valuable claim. Periolat is made the innocent victim of a wiley schemer, who figures on getting the property by stealing the money with which the rightful owner must pay the mortgage, or sacrifice his title.

The scenario writer must have stayed up nights thinking of ways to have the precious roll of bills change hands, before Margarita succeeds in getting the money safely into the possession of the prospector. The complications come in rapid succession and are sufficiently varied to hold the attention. Then, for a climax, we have the rush for the claim, which is in imminent danger of falling into the wrong hands.

Locations for the picture were selected to give a suitable atmosphere to the out-of-doors action, which occupies a prominent place in the film.

Coming Releases Featuring
BESSIE BARRISCALE
"HEARTS ASLEEP" — "JOSSELYN'S WIFE"
Directed by
HOWARD HICKMAN
Distributed by Exhibitors Mutual Corporation
World Rights Controlled by Robertson-Cole Co.

Give Catchy Title a Conspicuous Display in Your Lobby

Box Office Analysis for the Exhibitor.

Margarita Fisher in
"PUT UP YOUR HANDS"
American Prod.—Pathe, Distr.

Don't expect a really high class production in this; rather look for a conventional "movie" pushed through at a speed that prevents much time being wasted in bothering about the plot. There's really nothing in it to get excited over, but it's not going to hurt your show. Margarita Fisher stands as good a chance of pleasing in the character of the athletic girl as in anything she has done of late.

Use the title "Put Up Your Hands" in connection with scenes showing the series of hold-ups, some of a comedy nature, others melodramatic in tone. Then try to get a picture of the boxing bout in which the girl floors her opponent. This picture, showing Miss Fisher in her ring costume, is likely to catch the eye of the passers-by. Marion Lee and William V. Mong should figure in bringing out the humorous element of the film.

Refer to the picture as a western comedy with unusual features, but don't bother about going into the story in detail, because it sounds like pretty old stuff. Aim to make the title stand out prominently, so that it can't be missed by any one who looks into your lobby. You might use a line in large type reading: "Margarita Fisher says 'Put Up Your Hands.' Come inside and you will know why."

In playing a film of this character, it is well to bear in mind that, with the more critical class of audience at least, it is not strong enough to carry the entire program and should be supported by good short stuff. Try to give your crowd something to remember in case this is passed by as inconsequential.

T. HAYES HUNTER

...Producer Of...

"THE BORDER LEGION"

National Board of Review Report

Photography,	Excellent	Entertainment,	Good
Technical Handling,	Excellent	Story,	Good
Settings,	Good	Acting,	Excellent
Moral Effect,	Wholesome		

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CHICAGO

Likely to Satisfy Kitty Gordon's Followers. Has Fair Dramatic Quality.

Kitty Gordon in

"THE UNVEILING HAND"

World.

DIRECTOR ..... Frank Crane
AUTHORS ..... Mann Page and Izola Forrest
SCENARIO BY ..... Clara S. Beranger
CAMERAMAN ..... Max Schneider
AS A WHOLE ..... Adequately produced meller is generally kept interesting.
STORY ..... Contains some incidents that seem convenient rather than probable.
DIRECTION ..... Usually gets the most out of the situations; scenes in desert intelligently presented.
PHOTOGRPHY ..... Good all through
LIGHTING ..... Effective on players.
CAMERA WORK ..... No call for anything exceptional.
STAR ..... Moves through the film without expressing much emotion; registers dignity and poise as usual.
SUPPORT ..... Irving Cummings plays a thoroughgoing willun; George MacQuarrie meets requirements as the hero; remainder of cast adequate.
EXTERIORS ..... Scenes on sand dunes representing desert give needed atmosphere to story.
INTERIORS ..... Answer the purpose.
DETAIL ..... Nothing to cause comment.
CHARACTER OF STORY ..... Inoffensive.
LENGTH OF PRODUCTION ..... 4,664 feet.

Most of your fans who have become accustomed to seeing Irving Cummings in hero parts will be a bit surprised at finding him an incorrigible willun in the newest Kitty Gordon picture. From an acting viewpoint, he has the best part in the story and altogether handles it satisfactorily, supplying the requisite sinister aspect, and doing his full share in bringing out the dramatic elements of the picture.

It is not a remarkable film, either in substance or treatment, but should go passably well with a crowd that likes Kitty Gordon. As in many movie mellers, the plot wanders rather far from the actualities of life, but aims with some success to bring about dramatic contrast, also scenes that are fairly interesting in themselves. Miss Gordon, acting with too much hauteur to be genuinely sympathetic, nonetheless reveals a poise which lends some impressiveness to her appearance. George MacQuarrie makes a satisfactory hero in a part that doesn't call for an unusual impersonation, whereas the other figures in the picture are adequately portrayed.

Probably the most interesting sequences are those enacted on sandy stretches supposed to represent the desert in Africa visited by a party of explorers, headed by Irving Cummings, as an archaeologist in search of relics. Kitty Gordon, as his wife, accompanies him, also George MacQuarrie, nephew of one of the backers of the expedition, and Warren Cook, as a doctor.

It has already been disclosed that Cummings, despite his high reputation among scientists, has a yellow streak, and that Kitty is more than half inclined to be in love with MacQuarrie, who goes on the expedition to protect her. Soon Kitty is a victim of the desert fever, which, we are led to suppose, may be counteracted by brandy. At it happens the supply of liquor is running dangerously low and Cummings, regardless of his wife's condition, walks off with the last precious bottle.

His quest for the hidden relics leads him into an old ruins, partially buried in the sand. He has incurred the anger of an Arab who trails him wherever he goes, waiting for something unfortunate to happen. This Arab is on hand when the ruins cave in, blocking the only exit open to the archaeologist. His companions are informed that he is dead and Kitty, having recovered from the fever, even if her husband did steal the brandy, returns to the States impressed by the valor of the man who sacrificed his life in the cause of science.

But as a matter of fact, Irving had burrowed his way out of the ruins and found his way back to his home town on the very day of the unveiling of a memorial in his honor. By this time he is a drunken sot, capable of any sort of blackmail. When Kitty refuses to accept him as her husband, he proceeds to spread reports of a plot to get rid of him that his wife may marry the man she loves. To bring about a satisfactory conclusion, the Arab obligingly ends the career of Cummings by stabbing him in the back.

[illegible] Frederick Wade Regnall Carling [illegible] Margaret Seudon and Anthony Merlo.

Telephone Bryant 7190

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REPUBLIC LABORATORIES Inc.

729 Seventh Ave., New York

Play up Desert Scenes, Giving the Impression That the Star is Seen in a Different Type of Role.

Box Office Analysis for the Exhibitor

Kitty Gordon in
"THE UNVEILING HAND"
World

Providing Kitty Gordon has proved a popular star in your neighborhood, there is no reason why this picture should not get over as satisfactorily as her recent offerings. It has the usual dramatic qualities and is well enough produced. Of course, it's just a program release which does not warrant any startling assertions on your part, but you are safe in letting your folks know that it strikes a fair average all through and reveals the star to advantage.

Probably the best angle to hit in the advertising would be that the film shows Kitty Gordon in a different environment—that of a desert in which she encounters all sorts of hardships. Some of the most striking stills prepared by World bring out this feature of the story and I would use them in preference to those presenting the characters in conventional life.

In the supporting company, Irving Cummings and George MacQuarrie should receive about equal attention. The title isn't anything out of the ordinary, but may be utilized in connection with lines such as: "She believed in her husband until his character was tested and found yellow. See Kitty Gordon in her latest drama of love and sacrifice, 'The Unveiling Hand'." Or "'The Unveiling Hand' reveals people at their true worth, in Kitty Gordon's newest protoplay."

For the benefit of your women patrons, it might be worth while to indicate that Miss Gordon, as usual, wears a number of striking costumes which she displays at their full worth.

Announcing

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Plot Has Plenty of Action and for the Most Part Is Well Handled

Carmel Myers in

"THE LITTLE WHITE SAVAGE"

Bluebird.

DIRECTOR ..... Paul Powell
AUTHOR ..... Frances Greene
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Edward Ullman.
AS A WHOLE ..... Audience doesn't quite know whether to take it seriously or as a joke; entertainment values good.
STORY ..... Well enough developed with a few unexpected and novel touches.
DIRECTION ..... Generally kept things in the spirit of fun; permitted a bedroom scene that is apt to shock some folks in conservative communities.
PHOTOGRAPHY ..... Clear
LIGHTINGS ..... For the most part well varied.
CAMERA WORK ..... Ordinary
STAR ..... Has no trouble in handling role of circus girl, who, during the larger part of the story appears as a savage.
SUPPORT ..... Harry Hilliard gives clean-cut performance as young pastor; William Dyer, Richard Cummings and John Cook provide first rate types.
EXTERIORS ..... Desert island scenes fit the action.
INTERIORS ..... Nothing elaborate required.
DETAIL ..... Chances for bits of character comedy are realized; title writer seemed to have difficulty in finding a language that suited the savage islanders.
CHARACTER OF STORY ..... With the exception of the one scene already noted there is nothing that can offend.
LENGTH OF PRODUCTION ..... 4,103 feet.

By passing this off as a yarn, such as an imaginative circus man might evolve for the edification of a gullible small town newspaper reporter, the author forestalled criticism that might be advanced by exact-minded folk, who want to be convinced that what they see is real. The whole affair, as we learn in the last reel, is merely an ingenious fabrication, designed to hold the attention of the audience, as it does that of the reporter to whom it is related.

But even granting the admittedly unreal character of the story, it is a mistake to permit unexplained developments in the action. The most noticeable lapse occurs at the time of the circus man's escape from the island, with Carmel Myers, "The Little White Savage," and two other companions, leaving the minister stranded with no apparent chance of getting away. Just how he does get back to civilization remains a mystery.

We next meet him, however, as the pastor of a church in a gossipy little village visited by the circus, which now has the "Little White Savage" as its chief attraction. For Carmel, social conventions don't exist. She simply knows that she has loved Harry Hilliard ever since they played hide and seek around the island rocks, and learning that he is in town, her one purpose is to throw herself into his arms without delay.

The fact that it is early morning and that she is still in her night attire (a conservative garment, we'll admit) does not deter her from rushing impetuously to the pastor's house and perching on the side of his bed while he peacefully slumbers. One of the early rising deacons happens to look through the window at this inopportune moment, which is reason enough for him to ride through the village summoning the inhabitants to witness the scandal. And it must be conceded that the visual evidence, with the girl snugly tucked in the pastor's bed, is a trifle damaging. At all events, the pulpit is declared vacant and the minister, out of a job, joins the circus troupe.

There is nothing morally questionable in these scenes, because as the audience knows, the two parties chiefly concerned are innocent, but the boldness of the action is liable to shock sensitive folk, especially in church-going communities.

Earlier sequences in the yarn are entirely harmless. The young minister, the circus man, looking for strange animals to add to his show and a detective, are shipwrecked and left on an island inhabited by savages. Carmel Myers, the most attractive of the tribe, conceives a strong attachment for Hilliard and resents being kidnapped that she may become a part of the circus. Incidents consequent upon the meeting of the characters in America lead up to the discovery of the minister in the compromising position already noted.

I'll admit that finding appropriate words to put into the mouths of savages when they must be reproduced in subtitles, presents something of a problem, which hasn't been solved very well in this case by causing the supposedly ignorant girl to use a semi-classical style of old English. This may strike some of your folk as being a bit too ridiculous.

Elements of Adventure and Humor Should Attract

Box Office Analysis for the Exhibitor.

All told, this is easily up to the Bluebird standard. The entertainment values are good and barring the bedroom incident, there is nothing that you need fear to offer any sort of a crowd. If "The Little White Savage" is coming your way, I would play it without hesitancy.

There are two elements to work on in the picture,—first the situations transpiring on the island, with Carmel Myers playing an innocent, affectionate creature, who steals her way into the heart of the young minister; second the scenes in the gossipy village, which account for no little fun and some telling characterizations.

Let your crowd know that the film offers contrast and variety by using stills presenting scenes from both phases of the story. Then it might not be a bad idea to bring in a little circus atmosphere by showing Miss Myers as the savage in one picture and as a circus performer in another, placing them side by side with a line: "Carmel Myers travels all the way from the South Sea Islands to a circus side show; but one place or another, she's always 'The Little White Savage.'"

In reading notices concerning the plot, it would be just as well to let it pass as a straight story, without any reference to the fact that it is related as a wild yarn. If your folks don't guess this until the close, there is no use discounting the effect of the surprise. You might term the picture. "The romance of a Little Minister and a Little White Savage."

THE ACID TEST

By Carl Laemmle, President of the Universal Film Manufacturing Company

A POOR picture can be put over with elaborate presentation, but it dies the death when it has to stand on its own merits without the artful aid of exquisite music, beautiful stage settings, softly toned lighting effects and the other tricks of the trade.

A good picture is one that will make a hit without all these things—and the only acid test of any picture is whether it will please the people with its story, its acting, its direction and its settings without expensive presentation to save it.

Universal Special Attractions have been standing that acid test, for it is only recently that we have managed to get them into theatres which are in the habit of spending big sums of money on presentation. In the meantime, they have had to make good on their merits as entertainment. In many instances, they were presented under the worst possible conditions, BUT THEY MADE GOOD WITH A BANG. And only when it became noised about that "the Universal has shown a greater improvement in quality during the past year than any concern in the picture business" did the managers of the bigger houses realize what they were missing.

I don't mean for a minute that proper presentation should not be given to pictures. If you can afford to spend the money to get a symphony orchestra, and to build special stage effects, and to engage high-priced stars to sing in order to CREATE A GOOD ATMOSPHERE FOR YOUR PICTURE, it is great showmanship.

BUT HOW MANY OF YOU CAN AFFORD IT? And, to those of you who are spending vast sums for pictures, PLUS big sums for presentation and "atmosphere," I put the question point-blank:

"Are you getting away with it as well as you think you are, or are you eating up your profits in order to save some of the poorly made pictures you are booking?"

Do you believe in Wid?

If you do, if you follow his advice, glance at his reviews on some of our Universal Special Attractions. If you have not used these pictures, they are as good for you as the day they came "out of the can." Why continue to guess about quality when you can get GUARANTEED SUCCESSES like the following pictures which have stood the acid test:

Wid said that "Modern Love" (featuring Mae Murray) is "a classy production."

Wid said "Three Mounted Men" (featuring Harry Carey) "registers convincingly because it is human."

Wid said "The Talk of the Town (featuring Dorothy Phillips) is "just the kind of production that will make barrels of money for exhibitors."

Wid said that "Vanity Pool" (featuring Mary MacLaren) is "good enough to justify your reaching for it."

Wid said that "Hell Bent" (featuring Harry Carey) is "a safe bet."

Wid said that "The Mortgaged Wife" (featuring Dorothy Phillips) has "a capable cast and intelligent handling."

Wid said that "Danger, Go Slow" (featuring Mae Murray) justifies you in playing it.

Childishly Simple Story Possesses Some Charm in Atmosphere.

Bessie Love in
"THE WISHING RING MAN"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR ..... Margaret Widdemar
SCENARIO BY ..... Jean Marion Burton
CAMERAMAN ..... Not credited
AS A WHOLE ..... Simple in the extreme, but possesses some charm in the acting and production.
STORY .....Rather slight for five reels; depends largely on charm of the star.
DIRECTION ..... Adequate, considering the material offered.
PHOTOGRAPHY ..... Sharp
LIGHTINGS .....Some pretty effects; generally well judged.
CAMERA WORK ..... Suffices
STAR.....Looks sweet and pleasing; is not required to do much in the way of acting.
SUPPORT .....J. Frank Glendon satisfactory in straight role; characterizations of a familiar type supplied by Willis Marks, Alberta Lee and others.
EXTERIORS ..... Scenes on estate and in woods have picturesque quality.
INTERIORS ..... Elaborately furnished when the occasion demands.
DETAIL ..... Nothing out of the ordinary.
CHARACTER OF STORY ..... Almost childish
LENGTH OF PRODUCTION ..... 4,276 feet.

Vitagraph sure does believe in sticking to simple material for its pretty young women stars. This has, in the opening sequences at least, something of a "lavender and old lace" fragrance and at no time does it approach anything that could be termed serious in the way of characterization. It depends entirely upon the appeal of youth and innocence, and may, on that score, satisfy folks who are content with light photoplays.

Those who are familiar with Bessie Love may imagine beforehand about how she will appear in her interpretation of the coy, romantic little girl who is idolized by her grandparents, but who longs vainly for a chance to live a life of youthful pleasure with companions of her own age. Miss Love has many cute mannerisms which fit in well with a portrayal of this type, moreover she possesses the sort of winsomeness that finds particular favor with women and children. Whatever the role demands, she supplies. And the same may be said of J. Frank Glendon, as the prince charming who comes to her rescue.

Although the tone of the picture is not novel, the plot theme does depart from the usual line and its improbability may be overlooked in view of the admittedly romantic nature of the whole affair. Lonesome in the big house never entered by young people, Bessie makes a sort of spiritual companion of a portrait, a relic of Colonial days.

Seated before this portrait, she confides her hopes quite as though she were talking to a human being, and one day, while in the midst of a childish confession, delivered to the picture, J. Frank Glendon, happening to be secreted behind the curtains, presents himself as a miraculous answer to Bessie's dreams. He tells her that anything she wishes for hard enough, she will get and thereafter, in the girl's fancy, he is known as "The Wishing Ring Man."

Oddly enough, Bessie's first wish comes true. She goes on a visit to the country where there are children of her own age, and is gloriously happy until she longs to enlarge her experiences by extending her journey to a distant town. This, we understand, is impossible because the grandparents will not permit her to leave home unless she is engaged. Bessie meets this contingency by boldly announcing that she has a fiance, identifying him by the first name that comes into her mind, which happens to be that of the character played by Glendon.

The girl does not know that the pseudo fiance is her "Wishing Ring Man," until she meets him at the time their engagement is announced. He decides to carry it through, so that Bessie's dream will not be frustrated, counting, of course, on disclosing the truth before anything serious transpires. From here on the plot is largely concerned with connecting the chain of circumstances that surround the supposed lovers as the day of the wedding approaches.

Right at the last minute, when the presents have arrived, the bridesmaids are on hand and the time has come for Bessie to go through a rehearsal of the ceremony, she balks at the deception and runs away, feeling that "The Wishing Ring Man" does not love her. But in this, the spectator knows she is mistaken. The end is about what might be expected, with a real love match between the pair that has been playing the game.

In the cast are Jean Hathaway, Claire Du Brey, Truman Van Dyke and Dorothy Hagan.

Try to Get Patronage of Women, because Men May Find it Weak.

Box Office Analysis for the Exhibitor.

This hasn't strength enough to be a satisfying picture for a sensation loving crowd. Men are apt to call it wishy-washy and they won't be far wrong if they judge entertainment by dramatic standards.

The best chance seems to me to be in the neighborhood theaters where there is a good family trade, largely composed of mothers looking for pictures that can't harm their children. With the right sort of advertising, this should go well with your matinee trade and you could slide it through at night with the assistance of a good supporting bill.

Probably the most attractive lobby display could be devised by using a number of pictures of the star as the demure little heroine in picturesque surroundings. Also try to get one large portrait of Miss Love as she appears in real life, making it the center of your pictorial exhibit. Then call attention to half a dozen or so of the films she has played in the past, and in reading notices indicate that she has one of her most congenial roles in "The Wishing Ring Man."

Catchlines may be worked along this angle: "Do you believe that if you wish hard enough you will get what you want? Bessie Love finds that she does in 'The Wishing Ring Man,' the most charming of the young star's Vitagraph comedies."

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a cracking big drama of the great southwest

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Supported by JANE MILLER
Directed by FRANK POWELL

A picture that will pack your house—book it

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THROUGH PATHÉ EXCHANGE, INC.

Star Appears at His Best in Really Amusing Comedy.

Charles Ray in
"THE GIRL DODGER"
Paramount.

DIRECTOR ..... Jerome Storm
AUTHOR ..... J. G. Hawks
SCENARIO BY ..... J. G. Hawks
CAMERAMAN ..... Chester Lyons
AS A WHOLE ..... Has laughs from start to finish; one of the best of the Charles Ray comedies.
STORY ..... Finely suited to personality of the star; affords him an opportunity to display his ability as a character actor.
DIRECTION ..... Puts over telling comedy bits with unfailing success; altogether makes much out of incidents which might be overlooked by a less expert director.
PHOTOGRAPHY ..... Clear
LIGHTINGS ..... Have variety and are always good on players and sets.
CAMERA WORK ..... Nothing difficult required
STAR ..... Bound to please any sort of an audience; gets laughs through real comedy characterization.
SUPPORT ..... Doris Lee attractive as the heroine; Hal Cooley and others meet all demands of the story.
EXTERIORS ..... A few picturesque shots.
INTERIORS ..... College room and hotel scenes correctly staged.
DETAIL ..... Misses nothing that gives promise of getting a laugh.
CHARACTER OF STORY ..... Wholesome.
LENGTH OF PRODUCTION ..... 5,130 feet.

This comedy has been tested on a New York audience and found adequate in every respect. Shown on Broadway, it brought laughs all through, because of the really fine acting of Charles Ray and the first class quality of the story and the situations developed by J. G. Hawks. Then too, credit should be given the director for bringing out in a most effective manner every incident calculated to add to the picture.

Ray is given excellent opportunities as "The Girl Dodger," a nickname which he acquires on account of his bashfulness and his devotion to studies while at college, to the exclusion of everything else.

As a spectacled book-worm, immersed in the writing of a thesis to such an extent that he even ignores the duns of his landlady for overdue room rent, Ray draws a distinct figure, without descending into a burlesque of the studious college boy. He looks and acts the part and succeeds in making you credit him as a genuine person.

In contrast to the seriousness of "The Girl Dodger," is Hal Cooley, living next door, known as "the gloom buster." His quarters are the favorite resort of those who look upon class rooms as a necessary evil and his feminine companions during off hours, are selected from the choruses of musical comedies in a nearby city. Pinkie le Rue, the reigning favorite of the moment, has been invited to a supper party in "the gloom buster's" apartment on a day that things break wrong for the carefree young host.

His father comes to town to try to explain to the dean why his son should be retained in college even if he doesn't work, and worse than that, there is a summons from Cooley's fiancee to attend a dance at a neighboring summer resort. A way out of the difficulty offers itself with the appearance of Ray, ousted by his landlady and in search of a place to continue the writing of his thesis.

Cooley welcomes him with open arms, first because he will make a favorable impression on his father who is suspicious of gay companions, and more important still, because he may be pressed into service to entertain Pinkie le Rue and her friends at the supper party. Here the fun begins in earnest. Ray goes about his new duties with all the customary seriousness of his nature, preparing for the ordeal with two cocktails, according to the suggestion of Cooley.

Then the girl appears, but she fails to fulfill the book-worm's idea of a dancer. In fact, she is an entirely demure, sweet young thing, dressed in white and not in the least shocking. Ray falls for her pretty hard during the course of their little supper party, and is completely swept off his feet when she leaves him with a maidenly kiss.

The audience knows, though the bashful youth does not, that the girl is in reality Cooley's fiancee who had come to his rooms for help when her car broke down. This is the beginning of a delightfully played romance in which the comedy element reaches its height during the sequences at the summer resort hotel, when Ray attends his first dance, and, owing to the unfortunate activities of a thief, loses the trousers of his evening suit. The complications here are carried along with fine spirit and always within the bounds of good taste.

In the cast are Jack Nelson, Leota Lorraine and others who fill out the scenes adequately.

Sure to Draw if You Give it the Right Sort of Exploitation.

Box Office Analysis for the Exhibitor.

From any angle you want to view it, this is a first rate comedy, which goes beyond the average humorous film, in that it is built on character and reveals many touches true to human nature, as found in a college town. It should go strong with any kind of an audience, but probably will have its largest appeal in communities of the better class, likely to appreciate the fine points in the production.

Among the younger comedy stars, Charles Ray certainly is holding a place close to the top, and as long as Thomas H. Ince supplies him with vehicles of this quality, there is no danger of his slipping. I would give him all the publicity possible and try to attract the school and college element in your town. Young folks are sure to take to a picture of this kind, in that it comes pretty close to the life which they are living.

"The Girl Dodger" is an attractive title that may be worked in with pictures of the star as an awkward youth, oblivious to everything but the intricacies of the dead languages. You might try a line something to this effect: "You have seen Charles Ray in many character portrayals, but you haven't seen his humor at its best until you have witnessed his newest Paramount comedy, 'The Girl Dodger.'"

Also a line like this might be used, "Have you ever noticed that the man who is slowest to fall for girls, lands the hardest when he does fall? That's Charles Ray's experience in the Paramount comedy, 'The Girl Dodger'." Or "Between books and a pretty girl, which does he choose? The question isn't as easily answered as you may imagine, in 'The Girl Dodger.'"

WARNING

All of my recently produced pictures are being released through

The First National Exhibition Circuit, Inc.

My first release through these Exchanges was

"VIRTUOUS WIVES"

My second will be

A "MIDNIGHT ROMANCE"

Directed by Lois Weber

DON'T BE MISLED

Anita Stewart

A TEN STRIKE!

The greatest Bara picture
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Theda Bara

in

WHEN MEN DESIRE

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Directed by J. GORDON EDWARDS

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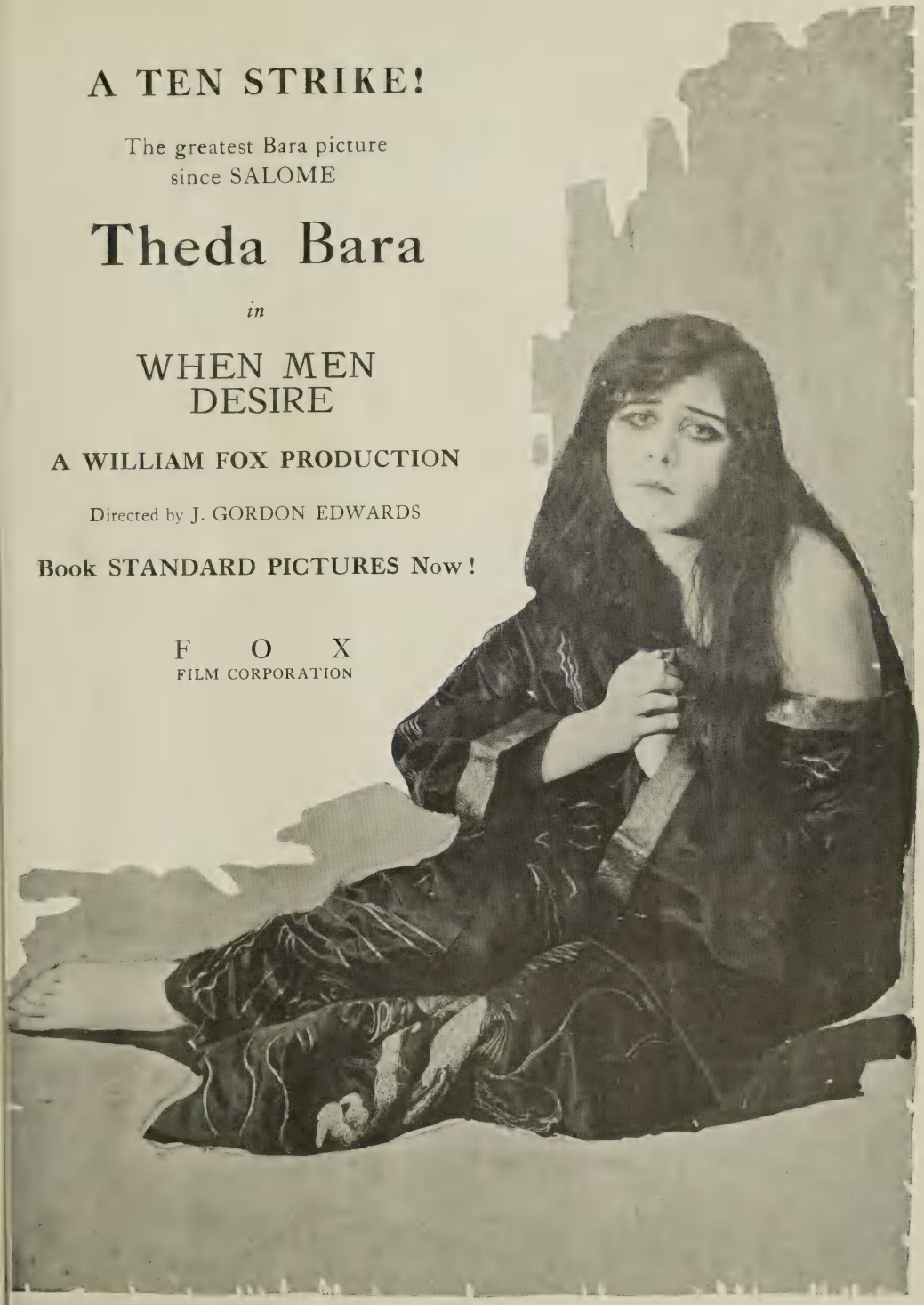

THE GREAT PRODUCTION
OF THE OFFICIAL INTERNATIONAL FILM
"THE SPIRIT OF LAFAYETTE"

STATE RIGHTS BUYERS---ATTENTION!

JAMES VINCENT
PRESENTS

"The Spirit of Lafayette"

From the Book of
James Mott Hallowell
Adapted for the Screen by
J. Searle Dawley

WITH ENDORSEMENT OF
UNITED STATES GOVERNMENT
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, *Chairman*

DIVISION OF FILMS,
CHAS. S. HART, *Director*

WILLIAM HOWARD TAFT
New Haven, Conn.

February, 1919

I have seen the moving picture of "The Spirit of Lafayette". It is in admirable harmony with the thrill of deep patriotism stirred by the war and its victorious ending. Its climax in the League of Nations, exemplifying Lafayette's love of world liberty and giving an answer to his family motto "Why not?" should in these fateful days challenge us all. I sincerely hope that the American people will see it.

(*Signed*) William H. Taft.

THIS IS NOT A WAR PICTURE

It opens with peace in the signing of the armistice of November 11, 1918. Portrays the welcome of the returning soldier. Tells the story of Lafayette and shows how the spirit that inspired Layafette to aid American Colonies is the same spirit that inspired our boys to aid France.

That Exhibitors and the Public may take advantage of this timely subject as soon as possible, it has been decided to release on State Rights. Send all communications and bids to me personally.

JAMES R. SHEEHAN
General Manager.

JAMES VINCENT
1465 Broadway
New York City

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. VII, No. 65 Sunday, March 9, 1919. Price 25 cents

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J. WARREN KERRIGAN

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Coming: "The Best Man"

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BILLIE BURKE

(By arrangement with F Ziegfeld, Jr.)

in

"Good Gracious Annabelle"

A Paramount Picture

By Clare Kummer *Directed by* George Melford

A Rollicking Farce for A Bewitching Girl

THAT'S "Good Gracious, Annabelle!" And Billie Burke is just the girl to play it.

It's a merry tale of an irresponsible beauty who was married to a man whose name she didn't know—a rough miner who wore whiskers!

There's a chase after two shares of stock, misunderstandings galore and a heap of genuine fun.

One of Billie Burke's best. That's saying a lot!

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. VII. No. 65. Sunday, March 9, Price 25c

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Features Reviewed

Viola Dana in ..... SATAN JUNIOR
Metro ..... Page 3

Theda Bara in ..... WHEN MEN DESIRE
Fox ..... Page 5

William Desmond in ... WHITE-WASHED WALLS
Jesse D. Hampton Prod. ..... Page 7

Helen Eddy in ..... THE TURN OF THE ROAD
Brentwood Film Corp. ..... Page 9

Earle Williams in .. A GENTLEMAN OF QUALITY
Vitagraph ..... Page 11

Shirley Mason in ..... THE WINNING GIRL
Paramount ..... Page 13

Vivian Martin in YOU NEVER SAW SUCH A GIRL
Paramount ..... Page 15

Mabel Normand in ..... SIS HOPKINS
Goldwyn ..... Page 21

Cinema Corp. presents ..... THE BETTER 'OLE
World Film Distr. ..... Page 23

Mary MacLaren in ..... THE AMAZING WIFE
Universal ..... Page 25

Florence Reed in ..... HER CODE OF HONOR
Tribune Prod.—United, Distr. ..... Page 27

Dustin Farnum in ..... A MAN IN THE OPEN
United ..... Page 29

Montagu Love in ..... THE HAND INVISIBLE
World ..... Page 31

Harry Carey in ..... A FIGHT FOR LOVE
Universal ..... Page 33

News of the Week in Headlines

Monday.

Oscar A. Price, assistant Director General of Railroads becomes president of the United Artists Association.

Grand Jury investigation into alleged graft practiced by members of Fire Prevention Bureau, continued.

Dr. Ellis P. Overholzer gives some ideas on undesirable pictures before the Chicago Censorship Commission.

Tuesday.

Chicago pictures will pass two boards of censors if pending legislation is adopted.

Cliff Smith to direct Texas Guinan.

Chattanooga, Tenn. shows must close on Sundays.

National Board of Review selects Nazimova's "Out of the Fog," to demonstrate strides made in artistic photography in America.

Charles E. Van Loan, well known author, former "stunt" man of Universal, dead, at Philadelphia.

C. F. Zittel named chairman of the special committee to work on proposed clubhouse for industry.

Muriel Ostriche Brady sues parents for accounting.

Wednesday.

Famous Players sign Houdini for a series of mystery stories.

Adolph Zukor to again lead industry in next Liberty Loan Campaign.

Hiram Abrams named general manager of the distributing organization of the "Big Four". "Bennie" Schulberg to be his assistant.

Yale Photoplay Corp., formerly operated by A. D. Flintom, Des Moines, closes out business.

Thursday.

Frank Lloyd leaves Fox. Probably will make specials.

Samuel Goldwyn leaves for Coast. Will make fewer and better pictures.

Pathe changes title of "Stars of Glory" to "The Unknown Love."

Red hot fight being waged in Nebraska over proposed censor and Sunday laws.

Friday.

William Fox sails to establish distributing and production plants in Europe. He will be away several months.

Pyramid Pictures, Inc., Harold J. Binney, president, closes down New Haven plant. Studio fixtures, etc., attached by creditors.

William Fox secures "Checkers."

Washington M. P. Corp. sells "Fool's Gold" and will resume operations.

First "Roxy" production—a George V. Hobart comedy—directed by Wally Van, started.

Saturday.

Bonnie-Reed Film Mfg. Co. talking of ten studios and $3,000,000 investment in Los Angeles.

"Pop" Lubin talking of re-entering the business.

Virginia Pearson Prod. to release through Pathe.

Let's Bury the Program Forever

Who said 52 a year?

Oh Boy! Aint it good for the old heart to realize that the bosses of the big producing organizations are busy these days proclaiming from the housetops the fact that they have no intention of trying to make all the pictures in the world, but intend to concentrate upon the admittedly difficult task of making pictures good enough that they will be booked on their merits?

We don't need to kid ourselves into the belief that the program contract is gone forever, and the chances are that before 1919 is over, we will find several more final last gurgled attempts of the man clutching at a straw, who wants to force Mr. Exhibitor to take something he doesn't want in order to get something which he does want.

It has been most interesting and certainly gratifying to me, in the past few months, to find that practically every prominent leader of the old "52 a year" faction has, of his own accord, come to me with the admission that the system was all wrong. For years, these men have declared that it was impossible to produce a few pictures and justify the overhead expense necessary for a distribution organization. To-day they are forced to admit that they can make more money with a few good pictures than they can with a lot of ordinary pictures.

The exhibitor has helped the slow-moving producer to the realization of this fact by demonstrating that he can make tremendously more with a splendid picture, thereby justifying a very heavy rental. At first when these instances were demonstrated, and the exhibitor called for more specials, the producer insisted that these special productions were freaks. It took a lot of hammering to finally convince Mr. Producer that any exceptionally well-made production with definite box office value, could make more net money for the producer at three times the rental than the ordinary program routine bunk which came through on the regular 52 a year basis.

As I have pointed out many time in the past, one of the psychological reasons that the exhibitor made more money net on a big special than he did on a routine release secured at one fifth the rental, was that the exhibitor, being an ordinary human, only came to and dug in when he had enough at stake to worry him a bit. If he paid ten dollars for a feature, he decided that he could go fishing, and get his money back, but when he paid one hundred dollars a day for a feature, he worried enough about how he was going to get the hundred back, that he did some definite plugging and stirred up enough excitement among the natives to be sure that he was going to get the coin back again. This additional effort to retrieve the hundred at stake, invariably resulted in a business sufficient to pay a larger net profit over the heavy rental than he had received as net profit on the days when he ran ten dollar pictures.

In the past few years the film theater has graduated from the store-room show to the wonderful structures which now dot the country, giving more dignity to the films than to the theater, insofar as their places of exhibition are concerned. The coming of the big theaters, with a capacity from one thousand to three thousand, and an admission price of from fifteen cents to sixty cents, has lifted the problem of the producer out of the rut, and set a goal of possible profit never before equalled in any industry or amusement enterprise of any character.

This tremendously increased possible revenue has given a new incentive to the producer anxious to make specal productions. It justifies the man who has been grinding out 52 a year in abandoning this policy forthwith, to attempt to present a limited number of attractions suitable for these big, beautiful, theaters.

Last year about this time, I said in an editorial that the film business was in the hands of about one hundred people. I would not increase that number by one at this time and if anything, might reduce it, because to-day most anyone can see that it rests with the handful of exceptionally capable creators, both stars and directors, and I would say that they do not number over fifty to make the truly big films that are going to be able to command top rentals and draw exceptional business at the box office.

After the films have been made, they must be intelligently distributed and intelligently exploited to the public or they will fail miserably as has been evidenced by the success of a good picture in one territory and its failure in another through bad handling, so that I will say again that there

(Continued on Page 36)

Treatment and the Acting of Star are Features of new Metro Comedy.

Viola Dana in
"SATAN JUNIOR"
Metro.

DIRECTOR ..... Herbert Blache
AUTHOR ..... Van Zo Post
SCENARIO BY ..... June Mathis
CAMERAMAN ..... John Arnold
AS A WHOLE ..... Bright comedy that will amuse any sort of a crowd; shows star at her best.
STORY ..... Adaptation of "Diana Ardway" by Van Zo Post; first rate material for the screen.
DIRECTION ..... Keeps things moving all the way and introduces some unexpected bits of business.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Carefully modulated to get artistic results.
CAMERA WORK ..... Composition of scenes good.
STAR ..... Always attractive in interpretation of spoiled girl.
SUPPORT ..... Milton Sills natural in character of playwright; Lloyd Hughes, Alice Nolan and others have congenial roles.
EXTERIORS ..... Many of them offer charming views of picturesque country.
INTERIORS ..... Suitable to homes of wealth and refinement.
DETAIL ..... Sub-titles add to humor of story; concluding scene ends picture with a laugh.
CHARACTER OF STORY ..... Nothing to which exception may be taken.
LENGTH OF PRODUCTION ... About 5,000 feet

Here is an instance in which the acting and the treatment are the making of a picture, for the story in itself, introducing only a few characters of real importance, does not look like adequate substance for five reels. As it works out, however, this is a more than ordinarily effective comedy, unusual in a number of respects and quite the thing for Viola Dana, whose piquant personality is revealed in a delightful fashion.

The situations are so well handled that a spectator is certain to become interested, and will not notice the lack of a complicated plot. Miss Dana, holding the attention all the time she is on the screen, has admirable support in the person of Milton Sills, playing an author, whom she is determined to marry, whether he likes it or not. Most of the action is developed between these two with some supplementary humor furnished by a Chinese servant, who appears at inopportune moments with some embarrassing comment. Others in the story are required to do little except give animation to the background against which the conflict between the girl and the author is presented.

A more exasperating minx than that drawn by Miss Dana has seldom been pictured. She is the spoiled child of a millionaire, living on an estate with her aunt during the absence of her father, the only member of the family who pretends to be able to control her whims. Being in the habit of doing precisely as she pleases, Viola insists upon riding an ungovernable horse and is in danger of being thrown, when she is met on the roadway by Milton Sills, living in the neighborhood, while he writes plays and entertains actresses.

Milton, treating Viola as a spoiled child, takes the horse away from her, substituting his own mount to carry her home. Fascinated by such decisive treatment and interested in Sills' reputation for doing shocking things, Viola wants to know him better. Uninvited, she goes to his bungalow the next day, secretes herself under the pillows on a lounge, and is discovered by the playwright in a scene to which they give a fund of humor.

A luncheon follows and henceforth Viola continues to dog the footsteps of the man she has decided to marry. On one visit she flies into a temper and wrecks the furnishings of the bungalow: on another, when Sills has summoned a companionable actress to give the girl a lesson, Viola gets all the better of a hair-pulling bout, after which the guest is quite content to leave.

As a last resort, Sills introduces a younger brother, figuring that the girl will fall in love with him; but instead, the youth is easy prey for Viola, who unfeelingly declares that she wants a man for a husband, not a boy. Then, with the announcement of the approaching return of her father, Viola decides to hasten matters by eloping with Sills.

How she inveigles him into an automobile and drives him far out into the country with her aunt in pursuit, goes to make an interesting climax to a film that holds all the way. Just to bring about a satisfactory conclusion, there is a scene near the end in which the playwright confesses that his heart has been won by the persistent little Viola.

Sure To Go With Any Sort of An Audience; Centre Publicity on Miss Dana.

Box Office Analysis for the Exhibitor.

You're not running much risk with a Viola Dana picture under any circumstances, but comedies, with Miss Dana or any other star, don't often surpass this in sustained interest. I happened to see it as the feature of a Sunday show at a Broadway theater where it was received with every sign of approval by a large audience. There appeared to be no time during which the attention was not held and many of the points drew laughs.

The title is effective and I would display it in conjunction with a picture of the star in the get-up of an attractive little feminine Satan. Metro probably has stills of Miss Dana in her Satanic costume, which is used during one brief sequence. Pictures of the star in this guise may serve to carry out the meaning of the title.

It shouldn't be difficult to find other attractive scenes showing Miss Dana either in riding garb, or in some of her fetching frocks. Make a big display of these in your lobby, also use something to indicate the richness of the settings and the beauty of the mountain country in which the exteriors were photographed. I would talk about this as an unusual comedy in story and in treatment, giving your own assurance that it is among the best of the Viola Dana pictures.

SELECT SP PICTURES
Joseph M. Schenck
presents
NORMA TALMADGE
in another of her peerless screen creations
"THE PROBATION WIFE"
by Angie Ousley Rooser
Directed by S. A. FRANKLIN
SP

Theda Bara Her Usual Self In Crude But Forceful Meller

Theda Bara in
"WHEN MEN DESIRE"
Fox.

DIRECTOR ..... J. Gordon Edwards
AUTHORS ... E. Lloyd Sheldon and J. Searle Dawley
SCENARIO BY ..... Adrian Johnson
CAMERAMAN ..... John W. Boyle
AS A WHOLE ..... May be counted on to satisfy a Theda Bara crowd.
STORY ..... Spy stuff worked along convenient lines; authors showed technical skill in handling of trite material
DIRECTION ..... Good enough for production that does not depend upon fine points
PHOTOGRAPHY ..... Varies much of it poor.
LIGHTINGS ..... Hard and frequently chalky on players' faces.
CAMERA WORK ..... Ordinary.
STAR ..... Her usual self; doesn't reveal any unexpected qualities.
SUPPORT ..... No one calls for particular mention; G. Raymond Nye, Fleming Ward and Edward Elkus are passable.
EXTERIORS ..... Might look better if well photographed.
INTERIORS ..... Studio sets suggest hasty workmanship.
DETAIL ..... Doesn't figure much.
CHARACTER OF STORY ..... Not the thing for a family trade.
LENGTH OF PRODUCTION ..... 4,800 feet.

Even if the war is over, Theda Bara is still having trouble with German officers who think she is worth fighting about. In this melodrama, a typical Theda Bara production all through, the leaders of the German army seem to take their admiration for the Fox star, more seriously than the activities of the allied forces. They just won't leave poor Theda alone, and all the while a faithful U. S. aviator is waiting to escort her to America and to safety.

No one is apt to consider this story seriously. It is melodramatic and decidedly unreal, but possesses elements which continue to make Theda Bara's photoplays popular with many fans. Wherever there is a chance to appeal to the patriotism of the crowd by introducing the American flag, or having Theda burst forth into singing "The Star Spangled Banner," Director Edwards has utilized the opportunity. It may be questionable taste to show the Stars and Stripes on the screen for so cheap a melodramatic purpose, but this did not bother the Fox producer.

The story is supposed to transpire at the time America declared war on Germany, and United States citizens in that country, made haste to get passports permitting them to leave. Poor Theda is in an awful fix, because Raymond Nye, a power in the German Army, looks upon her as a desirable companion. He repeats, with unnecessary frequency, that German officers in war time, are permitted to possess any woman they happen to fancy.

Theda's sweetheart, the American aviator, played by Fleming Ward, reaches Switzerland, but there is no relief for the unfortunate woman who tries to keep Nye at a respectful distance. At one point, when her predicament becomes especially hazardous, an obliging bomb dropped by an American aviator, falls on the house, nearly killing the German officer.

This gives Theda her chance, for it happens that a German woman spy, also in the building at the time, is crushed under the wreckage. Miss Bara appropriates the passports and the important secret documents intrusted to the spy to be carried through the French lines. Impersonating the dead woman, Theda arrives at the German border where she is delayed by more German officers, who look to her to relieve their loneliness.

While Miss Bara is being detained, her companion reaches Fleming Ward. The aviator jumps into an airplane and starts to the rescue of his sweetheart, who is having troubles of her own with an assortment of would-be lovers. Her identity is not discovered, however, until Nye, having recovered from his injuries, appears at the post and enters the woman's apartment where she has Ward secreted in a closet.

There is plenty of action, bringing thrills of the obvious sort, in the final sequences, resulting in the death of Nye and the escape of the two patriots. The production is about on a par with a story that never advances beyond melodramatic crudeness.

Will Go With Loyal Followers Of The Fox Star

Box Office Analysis for the Exhibitor.

In some respects, Theda Bara pictures are among the easiest to exploit. Folks either want to see Miss Bara on the screen, or they don't, and in order to attract those numbered among her consistent followers, little is needed beyond a display of the star's name. For the others who don't approve of Theda, or the type of photoplays in which she appears, no advertising is effective. A deep-seated prejudice will keep them out of the theater.

"When Men Desire" is a typically suggestive Fox title. If you run this film, I would make the most of the drawing power of the name of the picture, in conjunction with that of the star, using stills showing the sensational passages in the action. It shouldn't be hard to secure striking lobby pictures because there are a number of dramatic scenes, some revealing Theda in startling costumes.

Probably you would not gain much by calling attention to the war angle of the story. It offers nothing new and the public will consider it secondary to the sex theme suggested by the title. Whether it is true or not, the sensation-craving crowd may be attracted by a synopsis of the plot indicating that the theme bears upon the brutal attitude of German officers in appropriating women.

You might indicate that Miss Bara goes through a series of thrilling adventures in escaping the fate of American women left at the mercy of the Hun army. In the case of a star such as Theda Bara, it is not necessary to use space in recounting her previous pictures.

LOUIS B. MAYER *Presents*

Anita Stewart

in a Lois Weber Production

"A MIDNIGHT ROMANCE"

From the story by MARION ORTH, *author of* "THE PRICE OF A GOOD TIME"

Full of those Box Office touches that Lois Weber knows so well how to put over.

A March Release

Comedy Meller of Yankee Hero In S. A. Republic Will Satisfy

William Desmond in
"WHITE-WASHED WALLS"
Jesse D. Hampton Prod.—Exhibitors Mutual.

DIRECTOR ..... Park Frame
AUTHORS ..... Ethel and James Dorrance
SCENARIO BY ..... George Elwood Jenks
CAMERAMAN ..... Harry V. Harris
AS A WHOLE ..... South American meller comedy with titles which burlesqued the action making it satisfying entertainment.
STORY ..... Evidently a meller kidded in the making with rather good comedy results.
DIRECTION ..... Rather elementary but good enough to get by.
PHOTOGRAPHY ..... Varied from good to just fair.
LIGHTINGS ..... Some very good bits but generally ordinary.
CAMERA WORK ..... Varied, but satisfactory as a whole.
STAR ..... Pleasing personality with smile that wins.
SUPPORT ..... Satisfactory types; Miss Brunette appealing.
EXTERIORS ..... Fitted atmosphere.
INTERIORS ..... Get by, nothing elaborate.
DETAIL ..... Acceptable because South American atmosphere is uncertain quantity.
CHARACTER OF STORY ..... Burlesqueing of action makes it comedy all the way.
LENGTH OF PRODUCTION .... About 4,800 feet.

Good-natured Bill Desmond has such a darn pleasing smile that you are willing to forgive many things when he is the hero of a production. In this they have very apparently taken a South American Republic melodrama with a Yankee hero and twisted it into a comedy by burlesqueing the action at times and kidding it in the subtitles all the way.

The story tells about one of those little two by four countries where a Keystone type of ruler thinks he's all powerful, with the result that he naturally clashes with friend hero who is the boss of some stone-cutters who are chipping out beautiful figures on the new palace being erected from the poor folks' money to satisfy the vanity of aforesaid ruler.

When the American gang remembered it was the 4th of July and stopped work to celebrate they caused enough disturbance to bring one of the boss' generals down to arrest them, with the result that smiling Bill beaned the funny willun general, and this gave the scheming vamp who wanted her sweetheart general to be the big boss, a chance to hide him in the mountains and pull a fake funeral to register that Desmond had killed the gink.

Bill was ordered shot in front of the white-washed wall, but he talked the old guy into having a statue made which gained him a reprieve with the to-be-expected result that in the meantime the dead general was "discivered" and the execution halted at the psychological moment.

Of course Bill had to win the big boss' neice during the course of the five reels, Miss Fritzi Brunette being the rather appealing and pretty niece. They probably figured that it was quite essential that she be called a niece because such a funny, fat, little president could hardly have such a good-looking little daughter.

There is nothing particularly worth while about this from a production viewpoint, and at times it becomes pretty slow, but the fact that it's a burlesque saves it many times and it will undoubtedly get by as entertainment, pricipally because there's no element that actually jars.

There was one mysterious character introduced who served the purpose of discovering the supposedly dead general, and this bird who was quite evidently an Irishman although dressed as a native, was finally identified by a title in which he said he was wanted in the States for a little shooting affray. This mysterious individual really had nothing to do with the story except that he and his donkey drifted in when needed, he being a convenient sort of a guy who was always willing to step in whenever the author thought it was time to pull something.

The title comes from the fact that they had a habit of standing people against a white-washed wall and pumping them full of perfectly good lead. It is a question however, whether the average individual will connect this title with this meaning until they have seen this picture.

The vamp, her admirers, and some of the extras, overacted quite regularly but this was all excused by the fact that the titles continued to kid them. In the cast were Jay Dwiggens, Jack Richardson, Carmen Phillips, Walter Perry and Frank Lanning.

It Can Get By But Talk About Bill and Explain is Comedy

Box Office Analysis for the Exhibitor.

As a program routine release, this can get by very satisfactorily because it earns a few laughs and quite a number of smiles.

Bill Desmond is deserving of better things, because he is a likeable cuss, but it is possible that your average fan will not complain particularly of the fact that this production is not at all heavy, because they may not notice as readily as we do, the fact that this is pretty airy stuff that drags quite a little in spots.

The name of Fritzi Brunette is worth giving attention to, because Fritzi has been on the screen a long time and will be remembered by many of your fans.

I would make it very clear that this is a comedy of a smiling American's experiences when condemned to death in a South American Republic. Unless you give them this sort of explanation, the title "White-Washed Walls" will probably mean very little to your gang.

Since the title of this has so little meaning, it would seem to me to be advisable to center most of your attention on Bill Desmond, getting a good photograph of Bill registering that good, likeable smile, and invite your gang to come down and see this smiling Irishman rather than to try to explain how good the picture itself is.

Really the only chance you have of their looking this over and leaving satisfied is that they'll like Bill. If they like him, and I think most folks do, the film will get by. I would not figure this as anything more than a program offering and unless you have it coming to you on a regular contract, it is not good enough to justify you reaching out for.

8 WEEKS at QUINN'S Los Angeles Theatre

Packed house at every showing

The Los Angeles crowds defied the influenza, they braved the rains, they simply couldn't keep away Week after week they jammed Quinn's Theatre. The wonderfulness of the picture spread like wild-fire and for eight solid weeks they held them out.

Directed by KING W. VIDOR *A BRENTWOOD PRODUCTION*

Released through

EXHIBITORS MUTUAL

ROBERTSON-COLE COMPANY
DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

Big Basic Thought With Excellent Character Studies Marred By Some Meller

Helen Eddy in
"THE TURN OF THE ROAD"
Brentwood Film Corp.

DIRECTOR ..... King Vidor
AUTHOR ..... King Vidor
SCENARIO BY .... S. P. Trood and Olga Printzlau
CAMERAMAN ..... W. H. Thornley
AS A WHOLE ..... Very pleasing character studies and underlying thought offset by ordinary meller situations that marred general effect.
STORY ..... Had good basic idea but flopped when undertook to register thrilly moments.
DIRECTION ..... Excellent in characterization development; very ordinary in action sequences.
PHOTOGRAPHY ..... Very good, with some truly artistic bits and some scenes that fell below par.
LIGHTINGS ..... Much that was very pleasing, particularly exteriors, with some interiors quite ordinary.
CAMERA WORK ..... Varied, but averaged very well.
STAR ..... Has appealing personality that wins an audience.
SUPPORT ..... Good types except those in meller sequences.
EXTERIORS ..... Registered pleasing atmosphere.
INTERIORS ..... Those in homes good, but fortune telling sequences rather poor.
DETAIL ..... Many little touches that appealed, with some good subtle suggestions.
CHARACTER OF STORY ..... Points good moral which offers advertising possibilities.
LENGTH OF PRODUCTION ..... About 5,400 feet.

The nine weeks run of "The Turn of the Road" at Quinn's Theater in Los Angeles, naturally attracted quite a lot of attention to this production. While the fact that Mr. Quinn was interested in the film since he was presenting it as an example of the sort of production his exhibitor organization wanted to sponsor, there is no question about the fact that he proved, in running this film so long, that a production carrying certain merits can be held for a long run, even though it has weakness and would not be accepted casually by the average theater owner as a tremendous film viewed from the old standard of appraisement, which has always been star or big name of material.

The greatest asset of this little production is the fact that it starts right, with a careful devolpment of characterization which makes the audience thoroughly acquainted with the principals in the story to such a degree that they are interested thoroughly in them rather than in the action.

There is an underlying thought which leans decidedly towards Christian Science, this thought being that the man who seeks God will only find Him where he finds love, there being no God where love does not exist.

The author goes on the basis that sorrow comes from the absence of love, and the production as it stands, would be tremendously better if the director and author had held more to the development of this thought and to the consistent portrayal of his characters doing human things instead of to plunge them as has been done, into an artificial, melodramatic situation which misses fire entirely insofar as conviction might be registered.

The early scenes are truly excellent, but when the death of the mother at the birth of her boy is shown, I believe too much emphasis has been given to this incident because it would seem to indicate too clearly the attendant dangers of birth. This might easily be very objectionable to many.

After hero has left home because of the death of his wife, we find him very conveniently brought into the same building with the shero, he having been taken there to be hypnotized so that a scheming vamp might marry him for the estate he was to receive, while friend shero has been brought there by the willun for the w. k. rape scene which has been abused so frequently by producers of meller, for no real reason.

It seems to me that if these meller incidents were eliminated, the film would be better than it stands this minute, but I presume that the makers are figuring that it is still necessary to have a certain amount of meller in any offering in order to register with certain classes.

In the last reel we find hero home, with his boy speaking many titles which get over the Christian Science thoughts, and while the philosophy expounded by the youngster is quite deep, it is quite possible that this might have happened.

The players were all quite satisfactory with Ben Alexander and Miss Eddy carrying off the honors. The fortune telling lady and the wicked willun were not particularly impressive. In the cast were Winter Hall, George Nichols, Lloyd Hughes and Pauline Curley.

Appeal of Story and Characters Will Put This Over Big if Well Advertised

Box Office Analysis for the Exhibitor.

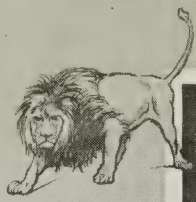
I would say that "The Turn of the Road" is a very good title, particularly if you get over the fact that the film registers a character development on the part of a young man who became obsessed with the idea that the world was all wrong. There is a strike incident in this which to my mind should be soft pedaled, just as I would soft pedal the melodramatic experiences of the hero and shero in the city.

In advertising this I would play up the character study angle, particularly centering attention upon little Ben Alexander who made a hit in "Hearts of the World," showing pictures of him with the very cute puppies, which do quite a bit towards registering entertainment value. You can also emphasize the presence of Miss Eddy, referring to her as the appealing little lady who has worked in so many of George Beban's productions. Her name may not mean much to your fans, but most of them will remember her face, particularly if you remind them of what films she has worked in.

If you will investigate a bit, you will probably be surprised to learn that there are a great many Christian Scientists in your community, and a great many more folks who are decidedly interested in this study. Consequently I would suggest that this film be registered as one which is built for entertainment purposes with an underlying thought that has a genuinely inspiring moral.

In your advertising, play up lines like: "Are you selfish or do you attempt to help others? Have you found happiness, or are you wearing yourself out looking for it? Do you love children? See 'The Turn of the Road' and realize what you may be missing."

I would be careful not to make extravagant claims as to the production value of this film because it is not big except in that it carries a genuine thought and registers some very pleasing character work.



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DIVISION OF FILMS
BANKERS and EXPORTERS
FOR THE PRODUCER

Unlikely Plot Has Romantic Quality Which May Get It By

Earle Williams in
"A GENTLEMAN OF QUALITY"
Vitagraph

DIRECTOR ..... James Young
AUTHOR ..... Frederic Van Rensselaer Dey
SCENARIO BY ..... Frederic Van Rensselaer Dey
CAMERAMAN ..... Max Dupont
AS A WHOLE ..... Highly improbable, but has some interesting moments in the progress of a colorful romance.
STORY ..... Adaptation of book of the same name.
DIRECTION ..... Utilizes players and story material to the best advantage.
PHOTOGRAPHY ..... Generally very good.
LIGHTINGS ..... Satisfactory.
CAMERA WORK ..... Nothing out of the ordinary required.
STAR ..... Acts with sincerity in dual role; altogether makes the most of characters that are difficult to credit as real.
SUPPORT ..... No one stands out in particular; Katherine Adams, James Carpenter, Ronald Bryam and others fulfill needs of the story.
EXTERIORS ..... Not many required.
INTERIORS ..... Always in good taste.
DETAIL ..... Does not call for special comment.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... 4139 feet.

Once more we see Earle Williams in a dual role, and, as usual, he presents both characters with sufficient sincerity. That the story is improbable and lacking in any illusion of reality, is no way the fault of the star, or of the treatment supplied by director James Young. It must be accepted as highly colored, romantic fiction worked out to a convenient conclusion, or not at all.

There is a fair degree of mystery and uncertainty in regard to the relationship of the two men played by Williams, but an astute spectator is likely to anticipate what is coming when the film is about half run, and Williams, in the character of John Ashton, who knows nothing of his parentage, has glimmers of boyhood recollections when he wanders about the old house which he occupies as Lord John Hertford. Taking into consideration what has gone before and putting two and two together, it is not difficult to guess that the man impersonating the missing Lord John, is in reality his twin brother.

After a few introductory scenes, laid in America and designed to show how Williams, as John Ashton, comes to leave the man who had adopted him in his youth, the action switches to England where Lord John, also played by Williams, is being married to Katherine Adams, as Lady Marcy.

Immediately following the ceremony, there comes a mysterious message calling the bridegroom into the garden of the estate from which he never returns. Considerable footage is devoted to an indication of the dismay of the bride and the unavailing efforts put forth in an attempt to find the missing man. Then Ashton, having wandered to England, is injured on a London street and carried into a club where he is identified as Lord John.

Mentally confused as a result of the accident, Ashton submits to the kindly treatment of Lady Marcy and others, none of whom have any doubt about his identity. It transpires that he slides naturally into the position of the titled Englishman and wins the love of the bride who exerts every means to restore his memory. Meanwhile, a cousin of the family is searching for Lord John, whom he locates in India.

This cousin immediately starts for England, but, at the convenience of the author, he is shipwrecked and stranded on an island for seven years, allowing ample time for the complications between Ashton and Lady Marcy to become more serious. A spiritual problem is introduced by making much out of the anguish of Ashton, who is unable to decide whether his duty lies in accepting the position and the woman thrust upon him, or in bringing unhappiness by disappearing.

Finally, he is persuaded that he should remain, stipulating, however, that the marriage ceremony shall be performed again. After the lapse of seven years, the cousin appears, bearing information concerning the missing man, but the happiness of the couple, now the parents of a child, is saved by a message announcing the death of Lord John. To clear up the affair completely, a confession from the woman responsible for the disappearance of the man, establishes Ashton as his twin brother who had been kidnaped when an infant. These concluding sequences are none too convincing, but may be accepted as a legitimate part of a romantic narrative.

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"The Bells"
"Sierra of the Sixties"
"All Wrong"

Trust To The Popularity of the Star: Fair Program Offering

Box Office Analysis for the Exhibitor.

Earle Williams in
"A GENTLEMAN OF QUALITY"
Vitagraph

Earle Williams has had many stronger pictures than this, but it may be passed through as a program offering, without, however, saying too much about its merits. If you have found Williams to be a safe drawing card, you don't need to worry about your folks rejecting "A Gentleman of Quality," which, whatever it lacks, has romantic elements.

Beyond the name of the star, there is not much to work with as a basis for exploitation, so I would give Earle Williams and his pictures all the prominence possible, subordinating the title to a secondary position, mentioning, however, in your advance reading notices, that the picture is taken from a novel by Frederic Van Rensselaer Dey.

In this instance, I think it would be wise to refer to James Young as the director, because he has been responsible for many first rate pictures produced for various concerns, some of which should be recalled by your patrons. The cast is efficient, but does not include any one except the star who possesses individual drawing power.

Catchlines: "Suppose a woman accepted you as her husband and you knew you were not the man she had married, would you break her heart by disclosing the truth, or would you sacrifice your honor by becoming an imposter? See how Earle Williams meets the problem in 'A Gentleman of Quality.'" Another one: "In 'A Gentleman of Quality,' Earle Williams places a woman's happiness above his own honor. Did he do right?"

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Simple Story Comes Through As Pleasing Picture, Well Acted

Shirley Mason in
"THE WINNING GIRL"
Paramount.

DIRECTOR ..... Robert G. Vignola
AUTHOR ..... George Weston
SCENARIO BY ..... Will M. Ritchey
CAMERAMAN ..... C. E. Schoenbaum
AS A WHOLE ..... Mild but generally pleasing, profits by some human interest touches.
STORY ..... Adaptation of George Weston's story, which appeared in the Saturday Evening Post under the title of "Jem of the Old Rock."
DIRECTION ..... Makes the action seem natural.
PHOTOGRAPHY ..... Good.
LIGHTINGS ..... Passable.
CAMERA WORK ..... Along conventional lines.
STAR ..... Is unaffected and pleasant in interpretation of ingenue characer.
SUPPORT ..... Niles Welch, looking youthful and handsome as the hero, is not called upon for anything unusual in the way of acting; Theodore Roberts gives artistic character portrayal of old major.
EXTERIORS ..... About the usual thing.
INTERIORS ..... Conventional.
DETAIL ..... In accord with the story.
CHARACTER OF STORY ..... Wholesome.
LENGTH OF PRODUCTION ..... 4,290 feet.

Folks who have become accustomed to seeing Shirley Mason and Ernest Truex together, may be a bit surprised at finding Miss Mason going it alone in the realms of stardom, with Niles Welch as her leading man. To say that the presence of Truex is not missed, would be to discount the worth of this snappy young actor, but even without her capable partner, Miss Mason appears to considerable advantage in a story comprised of rather familiar ingredients.

As a star, she has her share of the qualities possessed by the young actresses who make a specialty of ingenue roles. She is pretty, sincere and profits by a winning personality, which is particularly suitable to a character such as that of Jem Milligan, the self-appointed leader of a brood of children. There is nothing extraordinary about her acting, but it suffices, in conjunction with a distinctly interesting characterization offered by Theodore Roberts, as a well meaning but ineffectual old major, swamped by debts, with no apparent means of extricating himself from the deluge.

Although there is no similarity in plot or incident, the general tone of this production suggests "Mrs Wiggs of the Cabbage Patch." It has the same wholesome, likeable elements and here, as in "Mrs. Wiggs," the family of children is an important factor. Probably the most lovable, and at the same time aggravating person in the story, is Theodore Roberts, as Major Milligan.

Nothing turns out according to his dreams. He wants a boy, and instead, the offspring of his marriage is a little girl, whom he calls Jamesina, the nearest feminine approach he can find to James, the name he had selected for his expected son. When Mrs. Milligan dies, the major, lacking judgment, as usual, marries a widow with four children, thereby adding to his troubles, which he meets in a Micawber-like fashion—always waiting for something to turn up.

Shirley is the only aggressive one in the entire outfit. Though little more than a child, she wins the admiration of Niles Welch, in the role of an aviator, at the home of his wealthy mother while on a furlough. Of course, the mother will not listen to a match with the daughter of the impoverished Milligan, so when Welch goes back to France, it is with the understanding that they will wait and see how things turn out after the war.

The demand for labor in a textile factory affords Shirley her opportunity. Along with the other four children, she finds work at fifteen dollars a week, then inspires the old major to take a job at twenty-two per, and altogether they earn a family income sufficient to wipe out their debts and the mortgage on the house. Shirley proves herself a heroine by capturing a spy in the act of damaging material to be used in airplanes, thereby winning the favor of Welch's mother. When the aviator returns, wounded, it is understood that the girl will be welcomed as his bride.

In the cast are Harold Goodwin, Lincoln Steadman, Clara Horton, Edythe Chapman and Helen Dunbar.

FRANK LLOYD

DIRECTOR

M. P. D. A.

Try To Interest Your Regulars In The Star; Mention Niles Welch

Box Office Analysis for the Exhibitor.

Shirley Mason in
"THE WINNING GIRL"
Paramount.

Probably it will require a little more than the usual boosting to get your crowd interested in Shirley Mason when she is not in partnership with Ernest Truex, but if you are taking Paramount service and figure on getting Miss Mason's pictures from time to time, it seems worth while to go out of your way to increase the following of this little actress.

"The Winning Girl" is a good picture to start with. It offers a character suitable to the star, and all told is a wholesome film, likely to win the approval of your women patrons, in particular. Give Miss Mason a fair chance, and I see no reason why she should not make good.

Among leading men, Niles Welch has a reputation worth considering. Let your patrons know that he is seen in this picture in support of the star, also make a point of the appearance of Theodore Roberts, who has been responsible for so many admirable screen portrayals that his name has an appreciable drawing power. You might mention that he played in "Arizona" and Cecil B. DeMille's "The Squaw Man," both comparatively recent releases likely to be recalled by the public.

Here, as in other cases where a picture is founded upon a Saturday Evening Post story, it is well to call attention to the fact, giving the title under which the narrative appeared. In this instance, announce that "The Winning Girl" is based on George Weston's Saturday Evening Post story, "Jem of the Old Rock."

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SEE THE NEAREST WORLD-FILM EXCHANGE TO-DAY!

Latest Vivian Martin Film Has Some Charm But Little Force

Vivian Martin in

"YOU NEVER SAW SUCH A GIRL"

Paramount.

DIRECTOR ..... Robert Vignola
AUTHOR ..... George Weston
SCENARIO BY ..... Marion Fairfax
CAMERAMAN ..... Frank Garbutt
AS A WHOLE ..... Rather pretty production depending on charm of characterization rather than dramatic force.
STORY ..... Free adaptation of novel entitled, "The Kingdom of Hearts' Desire."
DIRECTION ..... Gets best results out of situations.
PHOTOGRAPHY ..... Clear.
LIGHTINGS ..... Mainly conventional.
CAMERA WORK ..... Scenes shot from a varity of angles.
STAR ..... Appears in the type of role in which she is at home; acts gracefully and looks attractive.
SUPPORT ..... Harrison Ford manly as hero; Mayme Kelso supplies natural portrayal of country type; others in large cast fulfill needs of the story.
EXTERIORS ..... The right thing for scenes supposed to transpire in the country.
INTERIORS ..... Correct.
DETAIL ..... Properly looked after to get the desired atmosphere.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... 4512 feet.

Novelty of theme is not one of the conspicuous attributes of this story. Under various titles and with slight differences, the narrative unfolded in "You Never Saw Such A Girl' has been used before with reasonable success. It has some charm in the characterization of a country girl, played by Vivian Martin, also in the interpretation of Fannie Perkins, as portrayed by Mayme Kelso, and, all told, comes under the head of a "pretty" picture.

Probably the best sequences, in that they give the star her fullest opportunities for sympathetic acting, come in the opening reels, where Vivian lives on a lonely farm. There is a touch of pathos in the predicament of the child, who is followed by misfortune, even to the death of her aunt and uncle who had reared her from infancy. Dressed in overalls, Vivian makes her first acquaintance with the outside world when a touring automobile, carrying Harrison Ford and his wealthy mother, stops at the gate. The youth, an army officer home on a furlough, is attracted by the ingenuous little girl and this is the start of a romance which is developed some time later.

Deprived of all sources of revenue and seeing no opportunity for earning a living in the Green mountain village, Vivian and her one friend, Mayme Kelso, the school teacher, set out upon a strange pilgrimage inspired by an advertisement in a magazine to the effect that there is a demand for antique furniture. Rummaging through an attic filled with relics, Vivian gets together a collection of antiques, which she figures on taking to the city, utilizing her uncle's rickety little flivver as a means of transportation. Also, in her search through the attic, she discovers a letter establishing her as a grand-daughter of Harrison Ford's mother.

The incidents of the journey of Vivian and her companion are presented with considerable humor, and in a way that arouses sympathy for the helpless pilgrims, who reach the city only to find that the demand for antiques has been filled. Then, to increase their tribulations, the dilapidated little flivver is badly damaged when it is run into by a truck.

With no place else to turn to for help, Vivian insists that they go to her grandmother's residence, never fearing but that her welcome will be cordial. It happens that the house is closed, also it is marked for the operations of a burglar who is making his headquarters in the neighborhood.

Between the activities of the burglar, the perplexity of Harrison Ford, who returns to find Vivian installed in the family home, and the horror of the grandmother when she learns of the claim to relationship advanced by the girl, they manage to work up plenty of complications. Finally, the place of the girl as a rightful heir to the fortune is established, nor is there anything to hinder her marriage to Harrison whose parentage goes back to another branch of the family.

In the cast are Willis Marks, Edna Mae Cooper, Herbert Standing, John Burton, Edythe Chapman and others.

Won't Disappoint Those Who Are Looking For A "Pretty" Picture

Box Office Analysis for the Exhibitor.

There is no reason why you should make a particular effort to get this on your program, but if it is coming to you in the ordinary course of events, I wouldn't worry, because it lines up as an average film. Most of your folks are well enough acquainted with Vivian Martin and the style of pictures in which she usually appears, not to build up any false hopes of something particularly big in this instance.

Call it a typical Vivian Martin production, naming a half dozen or so of her pictures which may be recalled. These will do: "Molly Entangled," "The Fair Barbarian," "Unclaimed Goods," "Viviette" "Her Country First," "A Petticoat Pilot" and "Mirandy Smiles."

For advertising purposes "You Never Saw Such A Girl," looks to me like a cumbersome title. It is too long to fit conveniently into electric lights and contains too many words to be remembered readily. This being so, it is best to make your display on the name of the star, working in the title as best as you can. Be careful of abbreviations which, unless they are wisely arranged, are apt to work out badly.

It might be worth while to mention that the source of the picture is George Weston's "Kingdom of Hearts' Desire," but I don't think you can count on many of your patrons being familiar with the novel. Harrison Ford as Vivian Martin's leading man, is the member of the supporting cast most likely to attract young women patrons. He has appeared in a number of successful pictures in recent months and is, I understand, becoming increasingly popular.

Here is a feature to thrill not only your patrons but you—you who have seen so many pictures that your heart will not respond to anything that is not super-dramatic. ANITA STEWART rises to unlooked-for emotional heights in "FROM HEADQUARTERS." Her portrayal of the trusting "Rose Peters," with her honor and her very life entoiled in the web that was spun by a too-confiding love, will not soon be forgotten by those who see in "FROM HEADQUARTERS" a veritable half-tone of Life itself.

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VITAGRAPH

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Produced by
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Directed by
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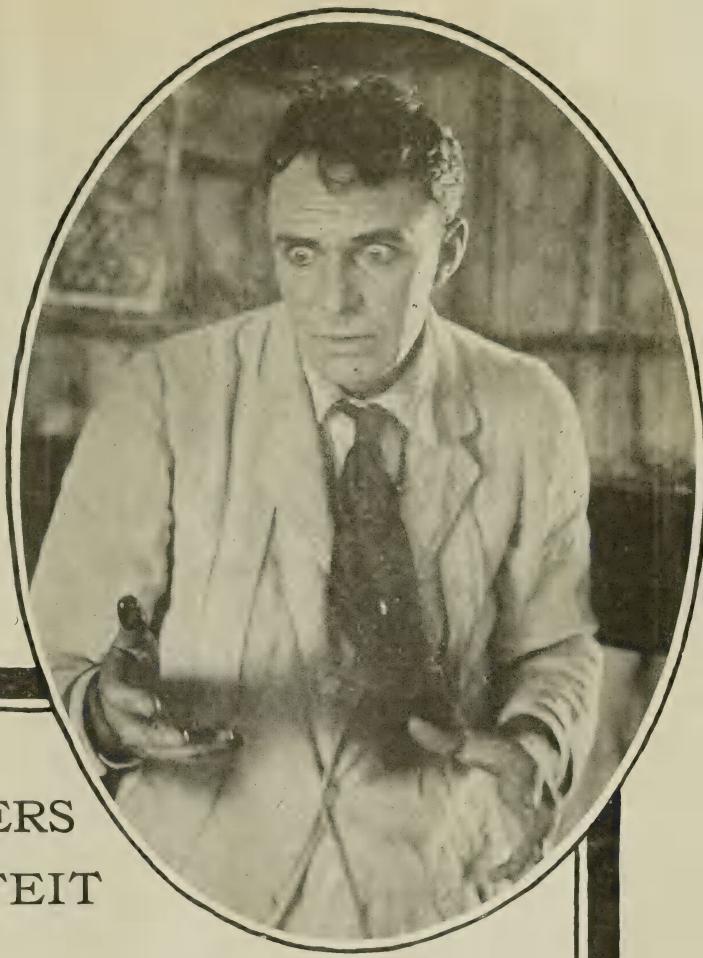

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Star Gives Effective Impersonation of Sis Hopkins in Well Produced Film

Mabel Normand in
"SIS HOPKINS"
Goldwyn

DIRECTOR ..... Clarence G. Badger
ART DIRECTOR ..... Hugo Ballin
AUTHOR ..... Rose Melville
CAMERAMAN ..... Percy Hilburn
AS A WHOLE ..... Mildly entertaining picture, capably produced and acted.
STORY ..... Enough like the play on which it is based to satisfy those who have become acquainted with the character of Sis Hopkins through the original medium.
DIRECTION ..... Gets the right sort of atmosphere for a picture of this stamp.
PHOTOGRAPHY ..... Good.
LIGHTINGS ..... Some attractive effects.
CAMERA WORK ..... First rate.
STAR ..... Will be liked in her interpretation of famous comedy character.
SUPPORT ..... Thomas Jefferson gives capital portrayal of Pa Hopkins; John Bowers appears to advantage; cast well balanced throughout.
EXTERIORS ..... The right thing for a story located in a country village.
INTERIORS ..... Up to requirements.
DETAIL ..... Contributes considerably to tone of the production.
CHARACTER OF STORY ..... Wholesome.
LENGTH OF PRODUCTION ..... 4932 feet.

In view of the fact that the humor in "Sis Hopkins" depends largely upon the dialogue, it is much to the credit of Mabel Normand that the film version comes through with an appreciable comedy force. This is not a remarkable picture, nor one that touches exceptional heights of humor, but all in all, it makes satisfactory entertainment.

Miss Normand interprets the famous character in the proper spirit, using her gifts for comedy expression to the full. Her make-up is true to the Sis Hopkins tradition and she misses no opportunity to get a laugh through incidental bits of by-play. Thomas Jefferson deserves special commendation for his altogether sympathetic and finely judged portrayal of Pa Hopkins, whereas John Bowers, in the role of Ridy, the village-store clerk, and Sam De Grasse, as the shrewd financier of the neighborhood, assist materially in a natural presentation of the story.

The plot is necessarily secondary to the characterization of the folk in the little village of Harmony, which gives indication of becoming wealthy because of the discovery of valuable oil deposits. Sis and her "Paw" are a bit vague about what an oil gusher is, but on one point the old farmer is definite. Sis must go to school and get an education, even if it means placing a mortgage on the property.

This decision coincides with an incident that has a far reaching effect on the lives of the girl and her dad. On the way home from the village store, with the devoted Ridy as an escort, Sis spills a can of oil in a pool of water located on their land. De Grasse, who is looking over the property with a view to taking a mortgage, happens to drink from the pool, whereupon he decides that he has struck an oil well. Of course, he keeps the discovery to himself, devising a scheme whereby he may add it to his possessions.

Sis is sent to a young women's seminary at De Grasse's expense, a condition which arouses ire in the heart of the jealous Ridy. Then the wiley promoter informs Pa Hopkins that he wants to marry his daughter as soon as she has acquired the requisite educational finish. They get a good deal of comedy out of scenes at the school, where Sis declines to abide by any of the conventions and is always in hot water with the principal, played by Eugenie Ford.

She overhears a conversation exposing the plan of the crafty De Grasse, which is reason enough for her to run away and seek help from her village swain. They, too, taste the water from the oil-flavored pool and realize the purpose of De Grasse's interest in Sis. In order to bring about something of a climax in the last reel, there is a race to the office of an attorney in a neighboring town where the papers transferring the property are to be signed, unless the girl and her sweetheart arrive in time to interfere.

The upshot of the matter is that Pa Hopkins is paid a big price for his farm before the buyer learns that it contains no oil at all, except that spilled from a can. These concluding scenes are presented in a spirited and entertaining fashion.

No Question about Drawing Power If You Exploit it Properly

Box Office Analysis for the Exhibitor.

The drawing power of "Sis Hopkins" is unquestionable. Probably Rose Melville's famous impersonation is known better to the past generation of theater goers than to the present, but even so, the character has such a definite place among figures in American literature that the screen interpretation will be welcomed by a great number of photoplay fans.

This should be an easy film to exploit on account of the fame of the title, also because of the renown of the star, whose comedy attainments have been revealed sufficiently in the past to assure a wide interest in her interpretation of this character. Providing you played "Mickey," Miss Normand's most recent success in a broad comedy role, this would be a good film to follow up with, assuring your patrons that the star is equally fortunate in her appearance as "Sis."

In exploiting the production, use plenty of stills of the star in her fantastic get-up, always bringing in the title of the picture. Refer to the film as an authentic version of Rose Melville's stage work and mention Thomas Jefferson and John Bowers as members of the cast.

To attract attention, have some one dressed in a Sis Hopkins costume, with the characteristic pig-tails and carrying a slate, stationed in front of your theater. I would also make a special effort to circularize the family trade in your community, for this is a wholesome picture for women and children and should be a particularly strong matinee attraction.

NO WEAK SISTERS

By Carl Laemmle, President of the Universal Film Manufacturing Company

IF "The Heart of Humanity" is one of the two greatest pictures ever made—and that seems to be the unanimous opinion of those who have seen it—it ought to interest you in all other Jewel Productions and Universal Special Attractions.

You have missed some mighty fine pictures if you have not shown EVERY Jewel and EVERY Universal Special Attraction. You have missed pictures that have made and are making remarkable profits for exhibitors everywhere.

"The Universal has shown greater improvement in quality than any concern in the picture business during the past year".

Mr. Holubar's picture " The Heart of Humanity" is not the only evidence of this amazing improvement by a long shot. Run your finger down the whole list of Jewels and then run it down the whole list of Universal Special Attractions and you won't find a single weak sister in the lot.

The Universal OUGHT to know more about what you need than anybody does, and most modestly I will admit that the Universal does know. And it puts that knowledge on the screen, right where it will do you the most good.

It's rather odd and a little bit funny to note how some of the exhibitors who have been star-nutty are now "discovering" that the Universal is making the kind of pictures that they need in order to get real profits.

I don't know of a time in the Universal's whole history when we received such avalanches of congratulatory letters and telegrams as we have been receiving during the past few months. Big exhibitors who gave us the cold shoulder not so very long ago are now speaking right out in meeting like regular humdingers, telling us that we're making the finest pictures on the market.

This is all very nice. We don't mind it a bit. We don't even cringe under this patronizing condescension. We don't care a tinker's dam how you wake up, so long as you do wake up to the fact that there's BIG PROFIT AND REAL PRESTIGE FOR YOU IN JEWELS AND UNIVERSAL SPECIAL ATTRACTIONS.

Years ago I told you something that I now repeat, as follows, viz., i. e., to wit, thus:—Use the brains God gave you.

Humor and Pathos Combined in Film Version of "The Better 'Ole' "

"THE BETTER 'OLE' "
Cinema Corp.—World Film, Distr.

DIRECTOR ..... George Pearson
AUTHORS ..... Capt. Bruce Bairnsfather and Capt. Arthur Elliot.
SCENARIO BY ..... George Pearson and T. A. Welch.
CAMERAMAN ..... Not credited.
AS A WHOLE ..... Human study of typical British soldiers during the great war has both humor and pathos.
STORY ..... Just enough to give continuity to the action and to bring out the heroic qualities of Old Bill.
DIRECTION ..... Gives an appearance of reality to most of the scenes supposed to represent army quarters near the front.
PHOTOGRAPHY ..... Generally good.
LIGHTINGS ..... Passable
CAMERA WORK ..... Fair
PLAYERS ..... Charles Rock supplies telling characterization of Old Bill; Arthur Cleave and Hugh E. Wright first rate as his two chums.
EXTERIORS ..... Not often needed.
INTERIORS ..... Well devised to indicate quarters of the English soldiers.
DETAIL ..... Some good bits bringing out incidents of army life.
CHARACTER OF STORY ..... Will help to give an idea of the intimate, personal phases of the war.
LENGTH OF PRODUCTION ..... 6,100 feet.

One of the real surprises of the New York theatrical season has been the great popular success of Capt. Bairnsfather's play, "The Better 'Ole'," now running at the Cort theater. The stage creation, based on the author's famous character, Old Bill, drew so well that after a brief engagement in a downtown theater, it was moved to one of Broadway's most popular houses and remains among the attractions doing capacity business.

I merely mention the phenomenal success of the play as an indication of the demand for entertainment of this nature, either through the medium of a drawing, a stage performance, or a picture. The foundation in each instance is the human appeal of a humorous, sympathetic character, such as Old Bill. Whether or not the characteristics of English Tommies are revealed as completely in the film as on the stage, need not be discussed, for it is certain that the picture presented by the Cinema Corp. has enough of the real spirit of the author's creation to give it distinctiveness and interest.

There isn't much of a story in this study of English soldiers who are no less human because they are in uniform undergoing the dangers and sufferings which the first English army experienced to the full. The predominant quality of the film is comedy, but it is comedy made more effective on account of the pathos with which it is so closely allied. One is made to feel the unquestionable spirit of these men, who laugh and dance and indulge petty foibles, although they have reason to believe that a few hours later they may lie dead at the bottom of a trench.

Charles Rock as Old Bill, is the leader of "the three musketeers" who set out to do their bit for England. The make-up of Rock is true to the author's sketches and he portrays the figure in a natural vein that always makes him appear like a genuine human being.

Both Arthur Cleave and Hugh E. Wright also do their share toward providing the comedy, one with his persistent love making, which is always interrupted at a critical moment, the other with his unavailing efforts to strike fire from a patent matchbox, given to him by a thoughtful friend before he left for France. Small incidents of this kind are worked into the film to good purpose, and frequently get a laugh where the action gives indication of dragging.

The strongest part of the plot, if it may be called such, concerns Old Bill's discovery of a traitor who has given information to the Germans making it possible for them to blow up a bridge, and along with it a few hundred Frenchmen. Instead of reporting the matter, Old Bill, single handed, prevents the accomplishment of the German plan. In order to do this he is obliged to crawl across No Man's Land, blow up the bridge himself and then make his way back to the English lines.

When the soldier is sent to the guard house for leaving his post without permission, he makes no objection, but soon, of course, the heroic action is disclosed to the British officers and Old Bill gets the laudation he deserves.

Reginald Barker
M.P.D.A.
Now completing for Goldwyn-
Another Rex Beach Production

Rely Upon the Title and the Name of the Author to Draw Business

Box Office Analysis for the Exhibitor.

"THE BETTER 'OL ' "

Cinema Corp.—World Film, Distr.

The humor in this picture presupposes a moderat ly well-cultivated audience. I can imagine small towns in the south or west where a lack of knowledge of English characters and cockney dialect, would prevent many of the fine points in the film from getting over. In the large cities, however, there is little danger of this condition existing.

As I have already mentioned, the play has proven the interest of the New York public in the character of Old Bill, and there is no doubt that he will find an equally enthusiastic reception in other cities with a cosmopolitan population. Don't look for an uproarious farce that is going to keep your audience laughing throughout the six reels, rather a character comedy with enough genuine humor to make good entertainment for an intelligent crowd.

In your exploitation, tie the picture up with the play, which has received considerable publicity all over the country through newspaper and magazine articles. Also feature the name of Capt. Bairnsfather whose reputation is certain to be known to those in your community who keep up to date on literary and artistic matters.

The pictorial end of your advertising should be dominated by drawings of Old Bill as conceived by his creator. These drawings have an eccentric, humorous expression, coinciding with the nature of the picture. Then, of course, play up the title in every mention of the film, counting upon it and the name of the author to arouse interest.

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FRANCES MANN

A Spectacular Five Reel Drama

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Supported by a strong cast, including Emile J. de Varny, Colin Campbell, Donald Hall, John L. Russell, Harry Fischer and Charles Robbins.

McCLURE PRODUCTIONS, Inc.

25 WEST 44th STREET Telephone, Vanderbilt 3900 NEW YORK

Novelty of Theme Is Outstanding Point of Attention-Holding Meller

Mary MacLaren in
"THE AMAZING WIFE"
Universal.

DIRECTOR ..... Ida May Park
AUTHOR ..... Elinor Chipp
SCENARIO BY ..... Ida May Park
CAMERAMAN ..... King Gray
AS A WHOLE ..... Holds the interest because of intelligent treatment of unusual plot.
STORY ..... Not likely to happen, but offers first rate fiction material.
DIRECTION ..... Characters generally made to seem real; close-ups utilized to advantage.
PHOTOGRAPHY ..... First class all through.
LIGHTINGS ..... Usually well judged; some artistic scenes.
CAMERA WORK ..... Good.
STAR ..... Fairly successful in registering emotion; her performance would profit by more variety in an indication of changing moods.
SUPPORT ..... Frank Mayo acceptable in straight role; Stanhope Wheatcroft supplies notably convincing impersonation of man who is partially crippled.
EXTERIORS ..... Attractive.
INTERIORS ..... Up to the standard of a first class production.
DETAIL ..... Correct.
CHARACTER OF STORY ..... Doesn't aim to point a moral; just entertainment.
LENGTH OF PRODUCTION ..... 5,500 feet.

This story is the amplification of one idea, which, however improbable it may seem, has the advantage of being novel and lends itself to dramatic development. The central situation might happen once in a thousand times. It never would occur to a reasonably cautious human being to take a chance on putting it through.

To the best of my belief, no picture, directly or indirectly concerned with the war, has hit the angle taken by Ida May Park in this melodrama, which opens with the heroine in an unusual predicament, follows her through equally strange happenings and leaves her as a triumphantly happy victor over fate and the schemes of the man who tries to pull the props from beneath her insecure social foundation. The plot is unusual enough to arouse curiosity, and the incidents bearing upon its development are presented in a manner sufficiently natural to give the whole affair a semblance of plausibility.

No time is wasted in getting the story under way. About half a reel is utilized in showing how Mary MacLaren marries "a poor but honest" laboring man, largely because she counts upon him to support her invalid mother. The wedding feast at a small restaurant has a tragic outcome. The groom makes the mistake of noticing a woman at an adjoining table, much to the disgust of her husky escort, who kills the flirtatious husband with one blow.

Mary is left a widow before she becomes a wife; then her mother dies and she is seated in lonely despondency on a park bench when she reads in a newspaper of the death of an army lieutenant bearing the same name as her deceased husband. It is here that the happy idea on which the picture is based, develops.

Not having anything to lose and much to gain—the officer's family is wealthy—Mary presents herself at the home, claiming that she is his widow and produces a marriage certificate as proof. After a few indications of surprise, the girl is accepted and in the weeks to follow finds her chief companionship in the company of a partially crippled and quite unhealthy minded nephew.

One of the dramatic moments of the film is realized when Frank Mayo, as the officer reported killed, returns, merely wounded. As the story is unfolded, the spectator is uncertain concerning the attitude Mayo will assume toward the girl who is passing herself off as his widow. Finally, for the sake of his mother, who has become attached to Mary, he decides not to reveal the truth and they carry through the supposition that they are man and wife, only, however, for the sake of appearances.

The crippled nephew is aware of their secret, and being in love with the girl himself, tries to force her into accepting his attentions. Having placed her in several compromising positions, he incurs the wrath of Mayo and the issue between them leads to a physical combat. After this, the inevitable conclusion is soon reached, with a marriage ceremony placing Mary legally in the position she had usurped.

Will Keep Folks Interested; Good For Any Class of Audience

Box Office Analysis for the Exhibitor.

The novelty of this picture is a strong point in its favor—strong enough, I should say, to discount the improbability of the story and to make it a genuinely appealing attraction for any audience that likes photoplays departing from the conventional rut. If you once get folks into your theater, you may rely upon their waiting to see how the author brings Mary MacLaren through her troubles, which are enough to cause any young woman a number of sleepless nights.

"The Amazing Wife" is a fair title which should be supplemented by catchlines calculated to arouse curiosity, such as: "She passed herself off as the wife of a soldier killed in the war, but he returned to confront her with the lie. What did she do? Don't miss seeing Mary MacLaren in her emotional drama, 'The Amazing Wife'," Or, "Two men had the same name; one was her husband, the other she never met. Mary MacLaren believes that both are dead and she gambles with fate for a high stake in 'The Amazing Wife', an extraordinary drama."

In addition to the title, you may rely upon the name of Mary MacLaren to attract fans who are familiar with Universal pictures and are acquainted with the high average maintained by this Universal star in her performances. If you have played any of her recent features, don't fail to mention them by name.

Then speak of this as an Ida May Park production, figuring that people are acquainted with the work of directors. There is no doubt about well-informed picture followers acquiring the habit of keeping track of authors and directors, which is an altogether wholesome tendency, to be encouraged by you exhibitors whenever you have a chance.

MACK SENNETT'S

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in five parts

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BOTHWELL BROWNE,
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The biggest and funniest laugh-film in years---

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he was half through reviewing the picture)

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in the order of their receipt*

Address

HIRAM ABRAMS

Longacre Building, Broadway and 42nd Street

New York City

Star Emotes Successfully in Drama Based on Familiar Meller Theme.

Florence Reed in
"HER CODE OF HONOR"
Tribune Prod.—United Distr.

DIRECTOR ..... John M. Stahl
AUTHOR ..... Irene Reals
SCENARIO BY ..... Irene Reals
AS A WHOLE ..... Emotional drama presented with considerable force; suitable vehicle for the star.
STORY ..... Much of it convenient in arrangement; doesn't bring out anything new.
DIRECTION ..... Put punch into dramatic situations; didn't bother about fine points.
PHOTOGRAPHY ..... Varies; most of it passable
LIGHTINGS ..... Frequently harsh; little in the way of delicate shadings.
CAMERA WORK ..... Adequate.
STAR ..... Acts with considerable feeling in emotional passages; does her best to make character seem real.
SUPPORT ..... William Desmond gives clean-cut performance, Alec Francis also acts convincingly.
EXTERIORS ..... Some attractive shots on a country estate.
INTERIORS ..... Correctly furnished; a few elaborate sets.
DETAIL ..... Nothing out of the ordinary.
CHARACTER OF STORY ..... Suitable to crowd that likes sensational pictures.
LENGTH OF PRODUCTION ..... 5,800 feet.

Florence Reed seldom has an opportunity to smile in this sombre drama of crossed emotions. First as the French mother in the prologue, whose career is ended by death in childbirth; then as the daughter whose love affair gives every indication of a tragic conclusion, Miss Reed is called upon for emotional acting, which unquestionably is her forte on the screen, as on the stage.

"Her Code of Honor" belongs to a familiar school of picture drama. It suggests the continental type of film and does not reveal anything exceptional in the way of plot development; but probably it will make acceptable entertainment in theaters catering to those who enjoy highly emotional stories. Once more we have the theme of a half-brother and sister about to marry, each, of course, ignorant of their relationship, until the disconcerting disclosure on the eve of the wedding.

An audience at all familiar with the manner in which plots of this kind are worked out, realizes early in the action that Florence Reed and William Desmond are in for a bad half hour when the truth of their parentage becomes known. The surprise, if there is any, comes at the very close of the picture, when, in order to bring about a happy ending, it is announced that despite the seeming evidence to the contrary, the pair are not blood relations

To make the most of the dramatic possibilities, this important revelation is reserved for the moment when Desmond is about to shoot the woman he loves before turning the pistol on himself. The emotional force of these scenes is well enough registered, but the story in its entirety is likely to strike a matter-of-fact American crowd as being rather artificial and at times overwrought.

The prologue, with Miss Reed as the French woman, has something of the atmosphere of "Sapho" or "Zaza." It is intense and colorful. Then they jump to twenty years later, Miss Reed playing the daughter, left in the care of the kindly Alec Francis, who had befriended the mother during her days of suffering in the Paris Latin quarter. The characters in the story proper are supposed to be socially prominent figures in America.

Among the girl's admirers is William Desmond, to whom she gives her love without reservation, not knowing about the letter which her mother left with Francis to be delivered to the daughter before her marriage. Along with the letter is a ring, a duplicate of which is said to be in the possession of the man, or a descendant of the man, with whom the mother had been entangled.

At a reception where the engagement of Florence and Desmond is announced, the prospective bridegroom produces the fatal ring, which is cause enough for the emotional flare-up, almost resulting in a double suicide. Irving Cummings appears in the prologue, Robert Frazer and Marcelle Rousillon, are also in the cast.

Renown of Florence Reed Should be Enough to Draw Business.

Box Office Analysis for the Exhibitor.

The star of this drama is well enough known throughout the country to make anything she does a matter of considerable interest. This is her first appearance on the United Pictures Theaters' program, a fact which should be duly mentioned in announcing "Her Code of Honor". Probably most of your patrons have seen Miss Reed, either on the stage or in some of her previous screen interpretations, and it shouldn't be hard to get them into your theater on the strength of her name.

Refer to the star as one of America's foremost emotional actresses, and promise that her talent is given full scope in the portrayal of the heroine of this film. It strikes me that the picture is particularly well suited to downtown houses and those in neighborhoods largely populated by foreign-born Americans, who are apt to take most readily to stories replete with emotionalism. You may count upon this having melodramatic force, but it is entirely lacking in humor, or in an expression of the natural phases of life.

Miss Reed is supported by an efficient company, William Desmond and Irving Cummings being especially well known to photoplay followers. I would include both of their names in your announcements, also that of Alec Francis, who takes a prominent part in the action. Most of your pictorial display, however, will naturally be devoted to portraits of the star, or scenes from the picture.

"Her Code of Honor" is too trite as a title to cause any special notice. Subordinate it to the name of Florence Reed and try catchlines such as: "Supposing the man you were about to marry turned out to be your brother. What would you do? See how Florence Reed lives up to her 'Code of Honor' in her latest and strongest emotional drama." Or "The blindness of love leads to the brink of ruin in 'Her Code of Honor', a drama of heart-throbs, starring Florence Reed.

"GIVE and TAKE"

A dramatic romance of things as they are, woven about the greatest issue of the day---the gigantic theme of

CAPITAL and LABOR

Not a propaganda film, but a rapid-fire **Story** *of mystery, suspense, surprise---the dignity of labor, the greed and great-heartedness of men---the laughter and tears of women.*

In 7 Reels

WYNDHAM GITTENS PRODUCTIONS *Los Angeles*

Star Shows up to Advantage in Passable Meller of North Woods.

Dustin Farnum in
"A MAN IN THE OPEN"
United.

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Roger Pocock
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Not credited.
AS A WHOLE ..... Convenient meller; likely to satisfy a crowd that is not too critical.
STORY ..... Adaptation of Roger Pocock's novel: offers plenty of material for screen action.
DIRECTION ..... Usually succeeds in putting force into situations.
PHOTOGRAPHY ..... Varies; generally good.
LIGHTINGS ..... Nothing out of the ordinary.
CAMERA WORK ..... Passable.
STAR ..... Has role well suited to his virile personality.
SUPPORT ..... Herschall Mayall, Lamar Johnston and others meet requirements of the story.
EXTERIORS ..... Some attractive scenes.
INTERIORS ..... Conventional.
DETAIL ..... Doesn't call for particular comment.
CHARACTER OF STORY ..... Harmless.
LENGTH OF PRODUCTION ..... 5,700 feet.

For an actor of Dustin Farnum's type, "A Man in the Open" is a suitable story. It affords plenty of chance for forceful acting in picturesque, out-of-door locations, and altogether comes through as a picture likely to go well with a crowd that is partial to western stuff. The plot is not particularly novel, nor is it at all times convincing, but it suffices for a film depending largely on physical action, developed through intensely melodramatic situations.

Mr. Farnum is in every way qualified to make the most of a character such as that of Sailor Jesse. His manner and personality suggest strength, which is one of the chief requisites in an interpretation of this kind. In the company supporting the star, capable performances are supplied by Herschall Mayall, Claire Du Brae and Irene Rich. The chief criticism to be offered bears upon the advancement of the story, which occassionly appears too abrupt in the introduction of situations without sufficient preparation.

For instance, Farnum's hasty marriage to the fake medium, played by Claire Du Brae, is a bit surprising in view of their acquaintance. This tendency to present about the motivation may be overlooked, however, if one takes the picture merely as frank melodrama aiming to realize scenes of a forceful character. In this, the director and the players have been generally successful.

Farnum portrays a gullible, simple-minded sort of a man, in the habit of accepting people without suspicion. He is an easy victim for the wiles of Claire Du Brae who shows her real nature immediately after their marriage. Instead of being discouraged, Farnum decides upon drastic measures to bring out the better side of the woman's character which he figures will be benefitted by a healthy life away from the influences of the town.

But this proposed regenaration doesn't appeal even a little bit to the woman, who has no intention of being deprived of the companionship of her congenial associates. She fools her husband into believing that she has killed herself, whereupon Farnum takes up his abode in an isolated cabin. His only neighbors are Herschall Mayall, as a drunkard husband and Irene Rich in the role of his wife, an opera singer who is doing her best to reform her mate.

As might be expected, Farnum and Irene Rich meet, and in her he finds his ideal of a true woman. When Mayall conveniently dies, thinking that he is free, Farnum weds Irene and everything runs along smoothly until his first wife, whom be believes to be dead, reappears with her accomplice who sets out to make things uncomfortable.

They work up scenes of appreciable dramatic force, before disclosing the fact that the medium never was legally Farnum's wife because of a matrimonial tie formed prior to their meeting. With this revelation, there is nothing to interfere with the continuation of the happy union between Dustin and Irene.

Telephone Bryant 7190

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REPUBLIC LABORATORIES Inc.
729 Seventh Ave., New York

Meets Requirements of Program Picture. Play up Dustin Farnum.

Box Office Analysis for the Exhibitor.

Dustin Farnum in
"A MAN IN THE OPEN"
United.

This can't be placed among really high class productions, but it possesses qualities that should make it a satisfying picture from a box office angle. Dustin Farnum has done enough to attract a following, which no doubt, will be interested in seeing him in a role well designed to reveal his personality in a favorable light. I wouldn't bank on this as being extraordinary, but I see no reason why it shouldn't do very well for one day's showing.

In case your folks don't remember what Dustin Farnum has done in the past, refer to any pictures of his which you have shown. "The Light of Western Stars," is among the productions worth mentioning in connection with the actor's name. There is a chance of arousing some interest among fiction readers by announcing "A Man in the Open" as an adaptation of Roger Pocock's novel. If the book is still on sale at your local dealers, it should be possible to get some helpful advertising co-operation.

Exploit the picture as a thrilling romance, promising that it contains plenty of stirring dramatic movement. You can't go wrong in making such a statement, for the film, even if it does fall short on some of the fine points of production, has its full share of thrills. Herschall Mayall, Lamar Johnston, Joseph Dowling, Claire Du Brae and Irene Rich are well enough known to justify the use of their names.

If you are going to take the United Picture Theaters' program regularly, I would exert some effort to familiarize your patrons with the name, United Picture Theaters, and with the stars you count on presenting week from week, among whom Dustin Farnum will figure prominently.

GEO FAWCETT IN "THE RAIL ROADER"

Crowds Riot! Turmoil Reigns!

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in

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A picturization of the aggressive career of a famous politician.

A screen version of Albert Payson Terhune's novel, "Caleb Conover, Railroader."

released by

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY NEW YORK

Strength of Dramatic Situations Likely To Put Meller Across

Montagu Love in
"THE HAND INVISIBLE"
World

DIRECTOR ..... Harry O. Hoyt
AUTHOR ..... Wallace C. Clifton
SCENARIO BY ..... Clara S. Beranger
CAMERAMAN ..... Alfred Moses.
AS A WHOLE ..... Rather crude in spots, but presented with some force.
STORY ..... Sensational rather than plausible; has plenty of action and advances to a fitting climax.
DIRECTION ..... Works hard for effects; occasionally seems a bit rough.
PHOTOGRAPHY ..... For the most part clear.
LIGHTINGS ..... Conventional.
CAMERA WORK ..... Passable.
STAR ..... Acts with melodramatic intensity, but a poor make-up detracts from his appearance.
SUPPORT ..... Virginia Hammond satisfactory as the wife; George LeGuere and Muriel Ostriche carry other conspicuous roles.
EXTERIORS ..... Meet requirements.
INTERIORS ..... Frequently suggest hasty studio construction.
DETAIL ..... Clothes supposed to be true to fashions of twenty years ago look a bit odd; extras should have been used to give animation to scene following football game.
CHARACTER OF STORY ..... Censors won't object.
LENGTH OF PRODUCTION ..... 4793 feet.

Probably this will be a popular picture in many communities, although it is a bit crude in the development of the story and in the presentation. On the other hand, there are elements of melodramatic strength, which director Harry O. Hoyt has put across successfully, and these should be enough to hold the attention of an audience that likes its photoplay entertainment in strong doses.

There is plenty of plot, enough dramatic conflict and a conclusion likely to take well with a fan crowd. Whether or not the climax arrives as a complete surprise is inconsequential, in that an effort has been made to center the interest in the characters and the coming of the retribution forecast for Montagu Love in the first reel, when he assumes a Napoleonic attitude and feels justified in discarding his wife because she does not bear him a child. Many years elapse before he pays the penalty for his hardness, but when it does come the payment is complete.

Some of the twists in the story appear rather forced, but all in all the author worked fairly consistently from the original premises. Montagu Love is a prominent financier who turns from his wife when she suffers an accident which prevents her fulfilling his wish, that of giving birth to a child destined to carry on the family name.

With almost incredible brutality he leaves his wife, Virginia Hammond, secures a divorce and within a short time marries Martha Mansfield, a society debutante who is forced into the match by her ambitious mother, irrespective of the fact that the girl is in love with a young civil engineer, who is killed in an accident.

Montagu is overjoyed when he becomes the father of a son. As the years pass, his personal life centers in the development of the boy, that he may be his successor. Meanwhile the mother dies and his first wife is living in uncomplaining seclusion with relatives who befriended her at the time she was discarded. Muriel Ostriche, the eldest daughter in this family, is about the age of George LeGuere, playing the financier's son.

As might be expected, the two young people fall in love, but the uncompromising father objects strenuously to the match, because Muriel is the daughter of the man who prophecied his eventual ruin. Presently, however, he is persuaded to concede to the union and preparations are made for the marriage. In the course of the household upheaval an old desk is moved, out of which drops a photograph of the civil engineer who had been killed.

Montagu notices that his son strongly resembles the photograph, and the suspicion aroused by the likeness is turned into a certainty by the inscription on the back of the picture. The boy he has cherished is in reality not his son. Following a paralytic stroke, the financier dies, with the knowledge that the promised retribution has come to pass. In the cast are William Sorrelle, Marguerite Gale, and Kate Lester.

You're Safe in Telling Your Folks That This Has Intense Moments

Box Office Analysis for the Exhibitor.

Because of its dramatic strength this looks to me like a safe proposition for theaters in which the clientele is not too fussy about the fine points of photoplay production. It is essentially a picture for houses catering to transients, rather than for a family trade in a conservative neighborhood, which might be offended by the theme.

Montagu Love is among the really well known photoplay stars, and although his performance in this doesn't rank with some that he has given in other pictures, I would try to capitalize on his name, recalling him to your fans by mentioning his work in earlier pictures, such as "Stolen Orders," "The Cabaret," "To Him That Hath" and "The Grouch." The fact that in "The Hand Invisible" he does not interpret an heroic character, need not be referred to in your publicity.

For those who follow World pictures, it would be worth while to refer to others in the cast, particularly George LaGuere, Muriel Ostriche, and Virginia Hammond. You are safe in assuring your folks that "The Hand Invisible" is intense melodrama in which there is a real plot and some sympathetic interest aroused by the characters. If you get them in, there is not much danger of their leaving before they know how the story ends.

The title "The Hand Invisible" may be used in connection with catchlines such as "Do you believe that all men must suffer the consequences of their misdeeds? A Napoleon of finance thinks he can escape divine retribution, but he is disillusionized in 'The Hand Invisible,' a thrilling drama starring Montagu Love." Or "Fate proves stronger than the power of wealth in Montagu Love's newest drama 'The Hand Invisible.'"

Conceived with the intention of creating a timely subject which would permit the exhibitor to increase prices extend engagements exploit unusually attract new clients advertise novelty over show his competitor and please his patrons.

WHOM THE GODS WOULD DESTROY

possesses every element of the special feature.

It is timely.

It is historically vital.

It is poignantly romantic.

It has plots aplenty

It is lavish.

Its sets are magnificent.

Its cast is superb

It was directed by a genius.

It was produced by a successful studio master.

It is the most timely subject ever conceived and comes at a time when every living man, woman and child is reading, talking or writing about a league of nations.

WHOM THE GODS WOULD DESTROY

Was made to set before the world the benefits of a society of nations

It does so in vivid and sensational form.

It is a connected story of vast interest. It is suspenseful. It is of the screen. A subject the theatre can show with pride and which will entertain as it startles and enthralls.

The rivers of the world are swollen from the tears of the bereaved.

Little wooden crosses dot the lands of Europe like the sands of a desert.

Golden service stars are silent tributes to our own heroes.

Woodrow Wilson's ideals of a permanent league for peace is the greatest story subject in the world and it has been made the subtle background for the tense virile entertaining human document which comes to the screen soon under the title of

WHOM THE GODS WOULD DESTROY

which is under the auspices of

MACAULEY PHOTOPLAYS INC.

516 5th AVENUE

Harry Carey's Admirers Will Find This Film Up to Their Expectations

Harry Carey in
"A FIGHT FOR LOVE"
Universal.

DIRECTOR ..... Jack Ford
AUTHOR ..... Eugene B. Lewis
SCENARIO BY ..... Eugene B. Lewis
CAMERAMAN ..... B. F. Reynolds
AS A WHOLE ..... Development a bit slow, but all in all the picture is calculated to attract and hold the attention.
STORY ..... Conventional in theme; designed to bring about dramatic incidents.
DIRECTION .....Puts force into the fight sequences and generally makes characters appear natural.
PROTOGRAPHY ..... Clear.
LIGHTINGS ..... Good throughout; a few really artistic effects.
CAMERA WORK ..... Scenes well composed; long shots show up exteriors to advantage.
STAR ..... Acts with considerable force.
SUPPORT ..... Joe Harris gives sinister interpretation of halfbreed; Neva Gerber meets requirements of heroine; J. Farrel McDonald and others appropriately cast.
EXTERIORS ..... Look like the real thing for a story of the North woods.
INTERIORS ..... Conventional.
DETAIL ..... Nothing unusual.
CHARACTER OF STORY ..... Inoffensive meller.
LENGTH OF PRODUCTION ..... 5,615 feet.

Fights and stunt stuff occupy such a big place in Harry Carey's pictures that if there isn't something exciting happening all the time, fans are apt to be disappointed. It wouldn't be strictly true to say that this drama of the North woods drags, but once in a while it does seem as if the story might be advanced at a faster pace. The characters are planted in their relative positions, but considerable footage is utilized in carrying things through to a climax.

When things begin to get dull, the director brings in a fight scene, such as Carey knows how to play to the limit. And it is fitting that each conflict should be increasingly severe, until they reach the final struggle between the star and the villainous halfbreed, played by Joe Harris. This combat is prolonged to get the maximum of thrills, with Carey in the position of a true hero who has discarded his gun and set out to kill his enemy empty handed.

No audience can follow unmoved the battle between the two men, leading to the summit of a perilous cliff. Then for a conclusion, the halfbreed, takes a sensational fall over the edge of the precipice, after which he lives only long enough to confess to a murder that Carey is suspected of having committed. Prior to this there are other fights, in which Neva Gerber and the priest, played by J. Farrel McDonald, figure, along with Carey and Harris. These may be counted upon to hold the attention where the story interest lags.

The author's plot is reminiscent of previous stories devised for a North woods setting. We find all the stock figures for a tale of this description. There are the cattle rustler, in reality an heroic person, portrayed by Carey; the halfbreed who betrays an Indian girl and then refuses to marry her; the daughter of the manager of the Hudson Bay Company store; her father in danger of being turned over to the mounted police because he sells liquor to the Indians, and the fighting priest, who rules his flock by physical as well as spiritual power.

Out of these characters, they develop a story much as might be expected. The Indian girl's father is killed by the halfbreed. Then events are so arranged that suspicion falls on Carey, who up to this time, has successfully eluded the police, on his trail for cattle-rustling.

Some ingenuity is displayed in manoeuvering his frequent escapes from the representatives of the law, whom he is evading when he encounters Neva Gerber, at the mercy of Joe Harris, who has carried her off by force. It is here that Carey concludes to settle accounts with the halfbreed, and their fight is carried to the termination already noted. In earlier sequences we find some pleasing scenes between Carey and Miss Gerber, consequent upon their meeting and the progress of their romance. The sub-titles are appropriately worded and the picture profits by intelligent direction.

Out-of-door Stuff Makes Good Contrast to School-Girl Type of Picture

Box Office Analysis for the Exhibitor.

Well informed fans know about what to expect in a Harry Carey picture, therefore, in giving prominence to the name of the star you are establishing the character of your offering, irrespective of the title it carries. "A Fight for Love" is no exception to the rule. In fact, it is a typical Harry Carey picture, which, despite the conventional nature of the story, seems certain to satisfy admirers of the star.

In selecting your features for the week, this should work in especially well if you need an out-of-doors story, offering attractive locations and melodramatic action. With many of the producers turning out fragile narratives of the school girl type, it is well to present an occasional strong, physical-action drama by way of contrast. "A Fight For Love" comes under this head and should provide a welcome change for folks who are getting too much girlish sweetness in their photoplays.

Arrange your publicity to emphasize the picturesque elements in this drama, calling attention to the fact that it was photographed in California's Bear Valley, that it introduces the northwest mounted police, Indians, halfbreeds and cattle rustlers and is throughout, a picture of rapid movement and thrills.

Other films in which Harry Carey has appeared are "Thieves' Gold," "The Scarlet Drop," "Straight Shooting," "Hell Bent" and "Wild Women." Refer to some of these in advance announcements and publish the names of the principal members of the cast, Neva Gerber, Joe Harris, J. Farrel McDonald and Mark Fenton.

Mr. McAdoo, Chaos, and Other Matters

Here is another interesting contribution on the Zukor-Williams-Hodkinson controversy; W. W. Hodkinson of the W. W. Hodkinson Corp. writing to J. D. Williams, manager of the First Nat'l. Exhibitors Circuit.

March 5, 1919

"Dear Mr. Williams:

"Your letter of February 28th, a copy of which appeared in "Wid's" of last week, has been read by me with keen interest, and indicates that finally the age of reason is arriving in the motion picture industry. If so, there is hope for the future.

"It must be faced as true, however, that some of your reasoning is very faulty. Of course, this is merely my own opinion; but it is the opinion of one who has consistently endeavored to shape his past conduct by reason, primarily. Perhaps from the clash of our views a few sparks may result that will illumine a dark place or two in our industry.

"Now, in the first place, your letter indicates that I would have to consider William G. McAdoo a superman in order to assume that perhaps he is going to shape his course for the best interests of the picture industry rather than for the narrow and selfish interests of his clients, the so-called United Artists. You say that Mr. McAdoo is 'a man who asks nothing more than to make enough money to support his family and himself' and that 'obviously Mr. McAdoo has entered the motion picture industry with the intention of making money.'

"The almost universal acceptance of this point of view is, in my opinion, one of the fundamental weaknesses of our great industry. What I mean is this: It seems impossible for any motion picture man to conceive that anybody else can be in this particular business except for the coin he can rake out of it. Grab off the coin—and the public and everybody else be damned! Is that the motto of the industry? It certainly seems so; and that is one big reason why the industry itself is in a state of chaos, just as it always has been.

"Now it occurred to me in regard to Mr. McAdoo's affiliation with the United Artists that here at last was a big business man coming into our midst. For many years, even before his connection with the Federal Government, Mr. McAdoo has been a business man as well as a lawyer. He is a builder, an organizer. And as a big business man I welcome him, just as the exhibitors of the country do.

"It is my conviction simply that somebody with a real brain is going to do big things for this industry. If it is Mr. McAdoo, I shall take off my hat to him, and work beside him, with the keenest pleasure. If it is somebody else, I shall give him the same co-operation. But, mark my words—and mark them carefully: *Somebody* is going to co-ordinate the motion picture industry so that both the exhibitors and the producers get a square deal; and it is only upon the basis of a square deal, of mutual give and take, that any industry or any other structure can ever live.

"That is so obvious that it is a truism. But frankly, I would need to have pointed out to me a single so-called big concern in this industry that has common sense enough to accept this truism and to work in harmony with its fundamental law, instead of bucking it. The picture industry as it exists today—right straight through, from one side to the other—is the most ridiculously disorganized industry in the modern business world. Exhibitors and producers fighting each other and cutting each other's throats! This or that organization, for instance, pointing with pride to the fact that if Mr. McAdoo or anybody else runs counter to its interests it will be able to bring chaos! Of course it can. Anybody can bring chaos. But it takes vision to bring co-ordination.

"And this brings up another point. You say in your letter that the exhibitors are amply able to take care of themselves, come what may. Think well on this, Mr. Williams. Ask yourself this one question: Where would the picture theater business of this country be today, in what stages of development would feature pictures, longer runs and higher prices be today, if you and I and perhaps a few others had not actively fought against overwhelming opposition, finally succeeding in devising, perfecting and pushing through to completion, the distribution policies upon which the whole giant mechanism of the industry now depends; the mechanism which took the business out of the cheap five-cent class? The exhibitors fought us then, tooth and nail. Only gradually did they come to realize that the things we insisted upon, the things

which are now accepted as standard in the industry, were for their own best interests.

"No, sir! The exhibitors couldn't do it then. It took a mind which could see not only their problems but those of the producer as well. And the exhibitors can't do it today without that same help. Don't fool yourself for a minute. They are not doing it. The exhibitors are just as far from solving their own problem as they ever were. Because they are fighting the producers, competing against them, when co-ordination is the prime necessity.

"As to the star situation: Of course the stock argument is that the stars make money for the exhibitors (which is partly a fallacy) and that they are thus worth all that they individually receive. I say that this is a surface argument, and that the whole industry is suffering and will continue to suffer because it thinks on the surface only. It is true that the star draws money for the exhibitor on that star's picture; it is true that the public is interested in the star's personalities; it is true that the star is justified in taking all the financial reward he or she is able to as a direct result of this condition. *I don't blame the star.* But I do say that it is a reflection on the average intellect of the industry to go on building institutions upon stars as a foundation, institutions to be wrecked later by the star's withdrawal. To take just one instance, where, today are the companies that helped build Charlie Chaplin, and in doing so built themselves upon him? Where are they? What are their names?

"The star is a valuable asset to both producer and exhibitor. But I would not suspend any big organization from a star or number of stars, for if the connection is severed, the organization crashes —dead. Again, do not misunderstand me. I am in favor of utilizing the personalities of players and rewarding them adequately and in proportion to the value they contribute to the industry; but this contemplates suspending the stars from the industry—not suspending the industry from the stars. The latter is fatal. Don't you consider it an index of a future condition that one concern which claimed 120 weeks booking out of a total of 150 on Broadway last year, has no booking at all on Broadway this week?

"In conclusion let me say simply this: No concern or organization, be it producer, exhibitor or group of stars, that is working solely in its own selfish interests can ever last in an industry as big, as vital to the American public, as is the motion picture industry. Not until an organization comes up big enough and broad enough to work disinterestedly for the good of the business as a whole, will there be anything permanent. This is the handwriting on the wall, Mr. Williams. If there are those who can't see it, there are at least a few who can.

"Sincerely yours,
(Signed) "W. W. Hodkinson."

Short Subjects

Fatty Arbuckle's comedy "Love," fails to live up to the standard of Arbuckle's recent releases. Excepting towards the finish where some rather clever stunts are developed, there was little in the comedy to excite interest and when seen on Broadway failed to develop a snicker excepting where the trick ladder was used.

Some of the titles used attempted to perpetuate humor of the vintage of 1812. It was a distinct disappointment to many.

"Yea Bo! The Camels are coming!" says "The Rounder" in "Ravings of a Rounder." "Next year the business man's lunch will consist of FOOD. The works are going dryer than a kippered herring. They've taken all the FUN out of FUNNELS."
"The Rounder" is a witty chap, some say he is "Bugs" Baer, who can keep audiences laughing continually through four minutes of clever, rapid-fire humor.

Released as an added part of the new series of International Cartoons, through Educational. "Rave No. 1," entitled "Prohibition," is now available.

"From Scales to Antlers," the first release of the new Outing Chester Series was shown at the Strand and added a breezy out-of-door note to the program. It follows the adventures of a party of complete anglers who went into the Canadian woods to fish but remained to film the giant moose in all the grandeur of his native surroundings. The second Chester picture is entitled "Teddy Birds" and will be shown at the Strand next week. It is grouped about the activities of the late Colonel Roosevelt during a visit to one of the Gulf Coast Bird preserves and gives a number of intimate scenes showing the national hero with the birds he loved.

Let's Bury the Program Forever

(*Continued from Page 2*)

are no more than fifty truly big business executives who know thoroughly the work of distribution and exploitation.

We find on the other hand, the indication of the change of policy on the part of producers, to present a series of films to be sold as a series, and I feel that this is a very good plan. Undoubtedly the exhibitor has much greater protection when he knows the director of a series as well as the star, or material to be used, because while it is freely admitted that the star or the story carries the box office value, it is certainly beyond question, true that the director has the definite responsibility of making or breaking the production. More so to-day than ever before, the director is important, because as the size of special productions develops, it becomes essential to find directors capable of producing the proper output, and the responsibility has naturally increased in proportion to the amount of money to be expended, and the intricate characterization development needed to successfully register the best value of the star, or the material in hand.

It is quite difficult at this time to determine just what sort of a battle may materialize before next Fall. If all would listen to reason, we will have that long desired open market where each manufacturer will present what he has to sell on its merits and allow the exhibitor to buy, with the man willing to bid the most able to secure anything he wants.

Unfortunately, the personal desire for domination may not have been entirely eliminated, and we may have a conflict this Summer and this Fall between the larger factions based upon a situation where one faction will say to the theater owner that if you play the productions of our competitor, we will be unable to do business with you. This, of course, will not be presented in exactly that language, but that will be the gist of it. Should such a situation arise, it would mean that we would have probably the biggest battle we have ever had between distributors, because we have more at stake now than ever before, due to the erection of the many big theaters capable of turning over tremendous sums every week.

So far as the independent producer who plans to make a few truly worth-while films a year is concerned, I believe that present market conditions justify his investment more surely than ever before. We have enough big theaters at this time capable of paying tremendous rentals, who really cannot afford to allow an exceptional picture to pass by, so that I consider it an absolutely safe investment for any independent manufacturer to, at this time, proceed to make truly big, worth-while special productions. By that I do not mean that any man can go out and make a six or seven reel feature and sell it at a big profit just because it is six or seven reels. It is absolutely essential that the film be particularly well made and that it have a certain definite box office value in either the star or material drawing power.

From where I sit I believe that the First National is going to be able to secure tremendous prices for their specials, and the exhibitor who handles them intelligently should make an excellent profit. I would also say that the Paramount-Artcraft specials, the Metro specials, the Fox specials, the Universal specials, and in fact the specials of any organization which are sold independently of a program, should be able to bring in tremendous rentals. If I were a producer at this time, I would certainly let the other fellow try to provide the routine stuff unable to command big rentals from the better houses.

The organization of the "Big Four" which was beyond question a political move at first to block a prospective and threatened combine, has undoubtedly served a great purpose already, and providing it is carried through, it will be a big thing for the industry, because if developed along the lines now laid down, it will provide at least one big specialized distribution organization wherein the exhibitor will be able to book series of productions absolutely independent of any other series.

All the big distributors report that business is on the boom. Certainly indications from all over the country register the fact that the theaters are doing exceptionally well. It seems to me that this should be a wonderful year for those who know the business, and the future looks better than ever before for those who deserve it.

The big productions are forcing into idleness some of the thousands who used to provide the 52 a year programs, and the big theaters are closing some of the store-room shows, but it seems to me that that is an excellent development for the general good of everyone, and I say that the opportunity at this minute for the man who really knows his work is ten times greater than it has ever been in this most remarkable infant industry.

Wid Gunning

THOU SHALT NOT!

EVELYN NESBIT

IN

A STORY OF A GIRL WHO CAME BACK

ONE OF THE TRULY GREAT PICTURES OF THE SEASON

A WILLIAM FOX PRODUCTION

DIRECTED BY CHARLES BRABIN

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IN A

SUPER PICTURE

William Humphrey and George Edwardes Hall
have made the scenario from

A Popular Book

Watch for Further Announcements

It will be directed by William Humphrey whose long connection with the Vitagraph as director and recent successes of "Babbling Tongues" and "The Unchastened Woman" will not soon be forgotten.

The production will be made upon an unsurpassed scale of magnificience and no expense willl be spared to make this an offering of the highest grade, This is the first picture of the Humphrey Pictures, Inc., and it will be followed by consecutive productions of the same scale of merit.

Photography:
Uuder the supervision of
Harry A. Fischbeck

Scenarios:
Under the supervision of
George Edwardes Hall

The
Supporting Company
includes:

Gretchan Hartman
Florence Billings
Ina Brooke
Matilda Brundage
Maggie Weston
Mabel Wright
Huntley Gordon
Anthony Merlo
Jean Gautier
Edward Boulden
T. J. Bastion

and many others

HUMPHREY PICTURES, INC.

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William Humphrey *President and Gen'l Manager*

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